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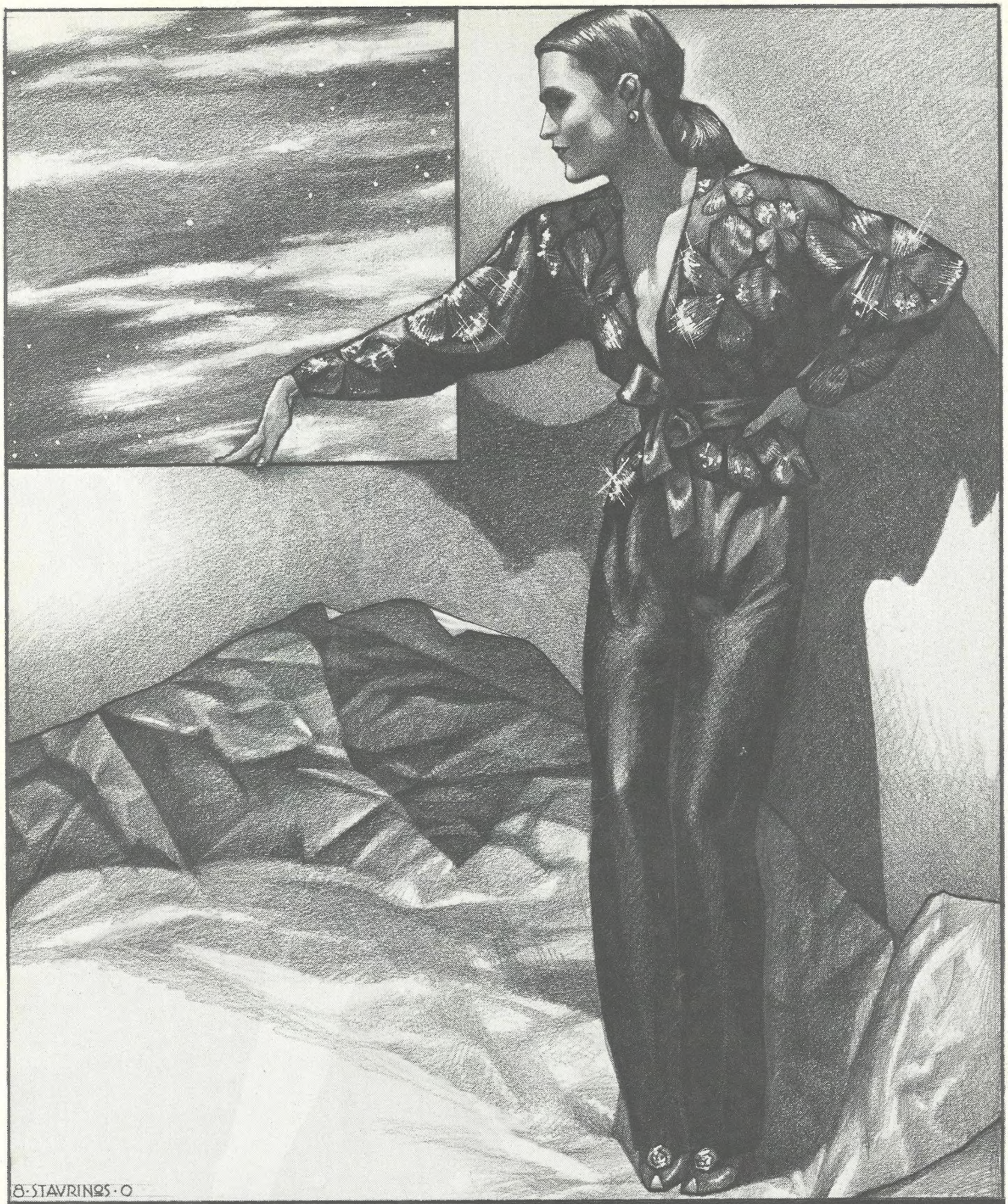

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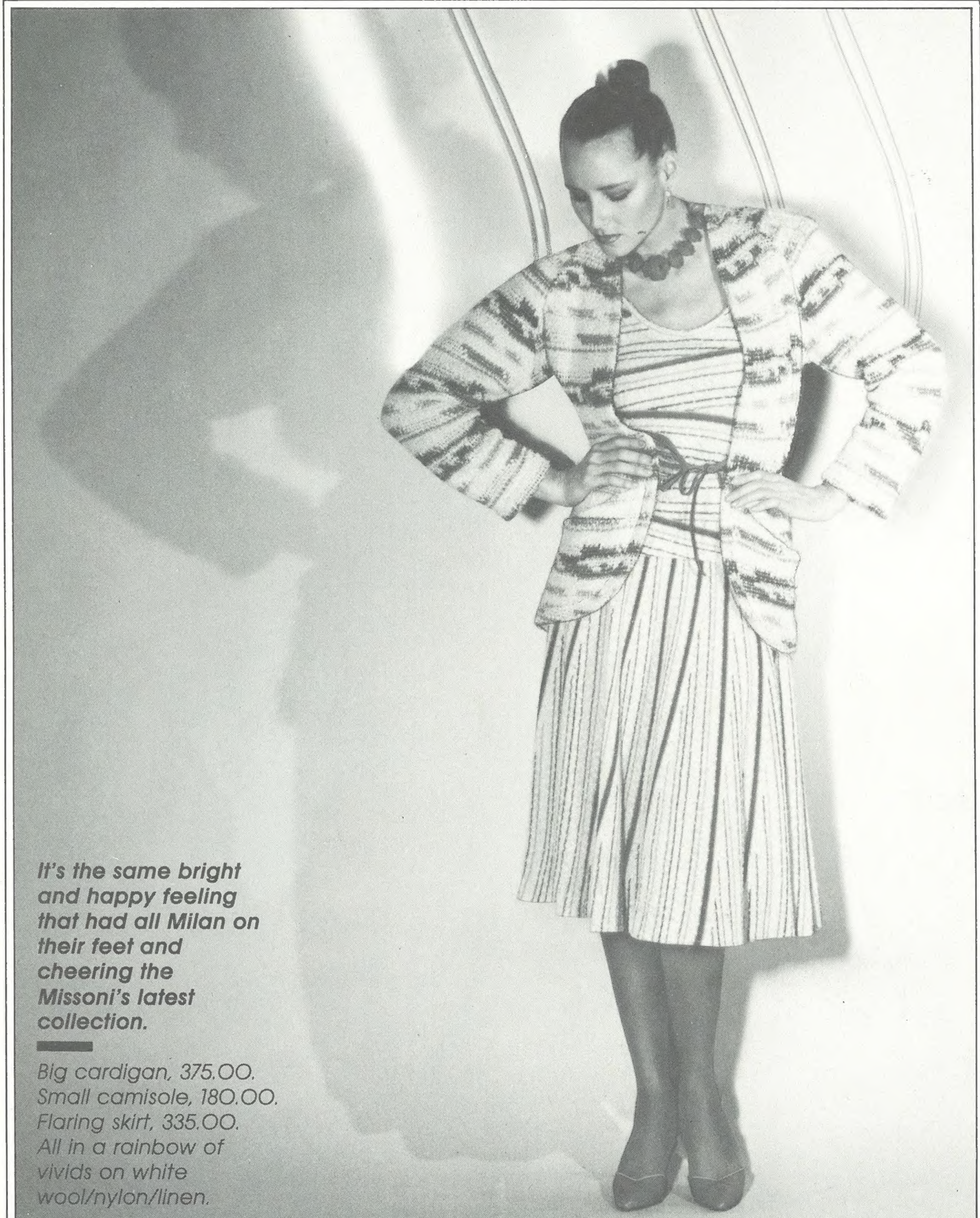

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RICH'S

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Your Letters

Moved by food

You probably hear from few people who buy your magazine because of its food coverage, but I am one. Over the last two years, I have found Messrs. Gold and Fizdale almost invariably tasteful, both in their choice of recipes and the ease with which the recipes can be executed at home. This is not to say that they take shortcuts, because, in fact, their recipes are often complicated and time consuming; but, in my brief experience, each one has been worth it. I am particularly fond of their piece on tomatoes (not a clinker in the lot) [August 1978] and their interpretation of Freddy Girardet. . . .

I have also found the illustrations accompanying the food articles most appealing and, like the final results, "light" (in the best possible sense of the word). I realize I probably sound like a relative, but I don't know either person; I just wanted to commend you on these pieces and request that you continue them in the same fashion.

Jonathan R. Reynolds
New York, NY

Fabric fanfare

I was ever so pleased with, and really enjoyed, your article on Ideacomo (October). Would love to see more on textile shows in Germany, England, and the U.S.

As for fashion, seemingly contrary to other letter writers, I miss the fantasy world Vogue once presented, and many of the photographs deny inspiration. However, all the bits of information are lovely, and I collect them for my someday trip to New York!

K. S. Kohberger
Los Gatos, CA

Musical women reply

We were most interested in your article, carried in the September 1979 issue of Vogue, by Ned Rorem entitled, "The World's Most Influential Music Teacher, Other Women in the Art." *(Continued on page 124)*

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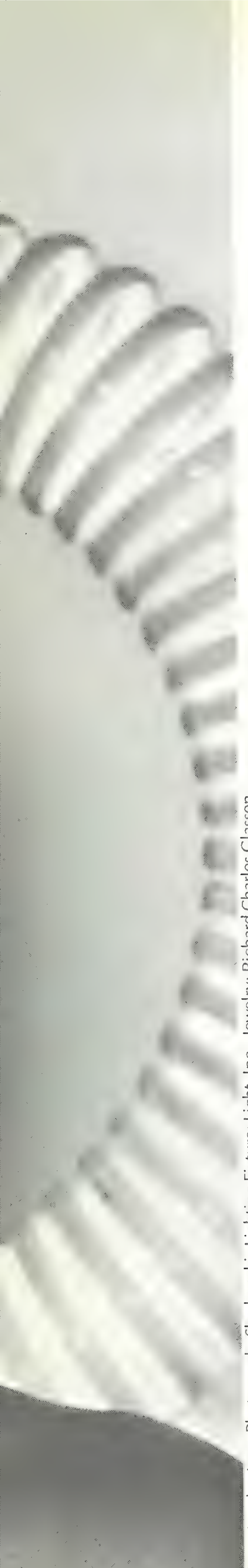

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WHAT'S NEWS, WHAT'S COMING

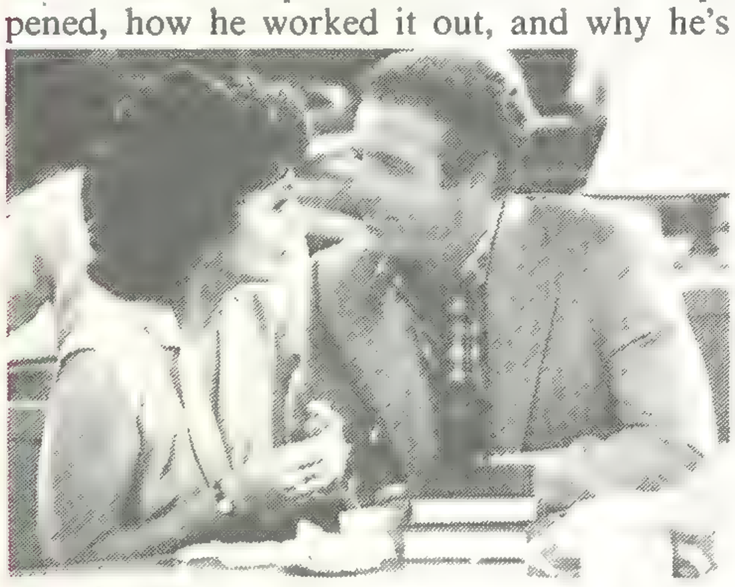
The siren of the century, in a seductive new book...deli for all nations...
music for plant-lovers...true-to-life movie—about a challenging (second) marriage

MOVIES

By Rex Reed

Chapter Two
Directed by Robert Moore; starring Marsha Mason and James Caan
Neil Simon's wisest, most affectionate and compelling play has made it from the heart to the camera, with no crocodile tears along the way. In the past, Simon always took the coward's way out—covering up his true feelings with cheap gags, heading off whatever emotion might come his way with a false face and a belly laugh, and tying up the loose ends with pacifying though illogical happy endings. *Chapter Two* has a happy ending; but this time, Simon lets his audience paint its own rainbow, and it isn't likely to go away after the final credits flash across the screen. This is the work of a man who has learned to trust himself, a writer who has found the truth and knows how to share it.

You will love *Chapter Two* even if you don't know Simon's personal history; but seeing how he fleshes out real movie characters from his personal experiences made the film even more triumphant to me. After the death of his wife Joan, Simon met actress Marsha Mason, married her so fast the gossip columns didn't even know he knew her, then faced the adjustments, guilts, and self-doubts any rational person would expect the second time around. *Chapter Two* is about what happened, how he worked it out, and why he's



Marsha Mason, James Caan star in Neil Simon's heart-to-heart movie about a second marriage, "Chapter Two"

holding the moon in his hands today instead of a cardboard container of cream cheese.

There isn't a false or hesitant response in anything Marsha Mason does in this film. She is totally and naturally involved in every scene. She should be good: In a sense, she's playing herself—reenacting the conflicting joy and pain in a woman's psyche when she discovers she's married a man still haunted by the ghost of his first wife. (In real life, she not only took the terrifying risk of marrying Neil Simon, but got two stepdaughters who still were mourning their beloved mother in the bargain.) Other actresses could play the role, but Mason gives it an extra dimension. James Caan reveals shifting moods of grief, panic, debonair charm, and heartbreaking cruelty with awesome skill. It's the best work ever recorded on the screen by both performers, establishing them as heavyweights in the deceiving world of movie acting.

Valerie Harper, as Mason's flaky friend Faye, looks alarmingly victimized by some demented fad diet, although both she and Joe Bologna, as Caan's well-meaning but irritatingly pushy brother Leo, are excellent second bananas. Under Robert Moore's expert guidance, all four actors serve the complex needs of the play with humor, merit, and intelligence. There are laughs, but they are always followed by an overflowing abundance of humanity, and the way I feel about that (and *Chapter Two*) is the square of gratitude.

All That Jazz
Directed by Bob Fosse; starring Roy Scheider
The question is repeatedly asked: "Do you ever change your mind about a movie after seeing it a second time?" The answer has always been no—until now; but after seeing Bob Fosse's *All That Jazz* again, I feel I gave it undeservedly short change in my January review.

I had seen a "rough cut" (movie jargon for unedited assemblage of raw film stock, minus the color corrections and final sound). The second time around, I was less concerned with figuring out who the characters were, I no longer felt the need to analyze the film I was seeing in relation to Fosse's own personal life, and I was able to concentrate on the film as an entertainment. I found it dazzling.

Corny lines are gone, the scissors have judiciously trimmed away the clutter. Roy Scheider's energetic, pulsating performance as a director at the end of his rope has been given clarity and focus. The entire experience is a perfect example of how much can be achieved in editing. The pace and the rhythm that were missing when I first saw the film have been restored. The musical numbers have new bite and precision. Suddenly, the director's intentions have crystallized; and whether or not you bring to the film any personal "inside" show-business knowledge of Fosse's personal life, you can still bask in the totality of the film as an experience, its enormous scope and dimension. *All That Jazz* is the kind of film you simply cannot digest in one sitting. This one is worth having second thoughts about—and I recommend the adventure heartily.

ART

By David Bourdon

American Imagination and Symbolist Painting
Spencer Museum of Art, The University of Kansas, Lawrence, Kansas; through March 2
Medusas and Madonnas, Loreleis and mermaids, even an occasional griffin resurfaced recently in a rather surprising place—American painting between 1885 and 1917. Many of us tend to think of the late nineteenth-century in American art as a period of studied realism, based on close observation of actual faces and places. But, as we now learn, not every painter wanted to be a Winslow Homer or a Thomas Eakins. Numerous Americans spurned naturalistic landscapes, portraits, still lifes, and objective representations of contemporary life and chose, instead, to de-

Ethel Isadore Brown's "Vision de Saint Jean à Patmos": American imagination at its height

pict imaginative, visionary scenes.

During the past decade, there has been a tremendous revival of interest in what might be called the non-mainstream movements of nineteenth-century art. Symbolist painting, the romantic, fantasy-filled art that flourished at the end of the century, is being studied and collected as never before. While Symbolist painting once appeared to be a strictly European phenomenon, it is now becoming clear that many Americans pursued parallel tendencies, producing introspective, even mystical works.

This fascinating, enlightening exhibition includes some sixty-five oils and watercolors by forty-nine Americans. A few of them are long-celebrated eccentrics (Blakelock, Eilshemius, Ryder) who look completely at home in this odd company. Others, such as Romaine Brooks, Augustus Tack, Elihu Vedder, have had their reputations upgraded as a result of recent retrospectives. Among the surprises: an early 1907 oil painting by Edward Steichen, *Shrouded Figure in Moonlight,* an exuberantly romantic image of night and silence, inspired by the Belgian mystic Maeterlinck. A metaphorical painting by the Lebanese-born American mystic Kahlil Gibran is also included. There is on view, to be sure, a great deal of plainly bad painting, by deservedly obscure artists; but the suggestive iconography helps justify the stylistic incoherence.

Several Symbolist themes and images are explored in the exhibition: the man-destroying Dark Ladies or *femmes fatales,* the White Ladies or angel-women, dreaming sleepers, neo-pagan gatherings, severed heads, and drowning figures. The weird, often gory subjects were in part a reaction to the materialism of the Gilded Age. Ignoring the harsh realities of the external world, American Symbolists looked inwardly for spiritual renewal.

Charles C. Eldredge, director of the Spencer Museum, selected the works for this show, which originated at New York University's Grey Art Gallery, and wrote the accompanying catalogue. He deserves praise for

("What's News" continued on page 31)

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illuminating and reevaluating a complex and hitherto obscure area of American art.

Constructivism and the Geometric Tradition: *Selections from the McCrory Corporation Collection, Dallas Museum of Fine Arts; through February 24*
Many corporations use their spare cash to buy works of art, but few wind up with snappy-looking collections. The McCrory Corporation, which operates hundreds of variety stores, is a notable exception. McCrory specializes in only one kind of art—geometric—and in only a decade's time has assembled an impressive, high-spirited collection that arouses considerable envy in museum circles.

This traveling exhibition, which was organized by the Albright-Knox Art Gallery, traces the origins of Constructivism to Cubist and Futurist art made between 1912 and 1914. Only a couple of years elapsed before innovative artists, particularly in the Netherlands and Russia, began making totally abstract art. By 1920, geometric art appeared virtually everywhere in the Western world. Art Deco designers of the 1920s made exuberant use of jazzy geometrics, from zigzags to stepped pyramids. During the 1930s, exponents of geometric abstraction banded into exclusive, often contentious groups like *Cercule et Carré* and *Abstraction-Création.*

Geometric abstraction made a strong resurgence in the 1960s in the form of Op paintings and Minimal constructions. The basic vocabulary of circles, squares, and lines is still in use today, prompting stimulating works by such artists as Jennifer Bartlett, Mel Bochner, and Joel Shapiro (all represented in the McCrory collection).

The works in this show range from a 1911 oil by Natalia Gontcharova to a 1979 metal wall piece by Donald Judd. The key *de Stijl* artists from the Netherlands (Mondrian, Van Doesburg, and Vantongerloo) are adequately represented, as are most of the Russian pioneers (Malevich and Tatlin, among others). The collection includes works by artists who are prominent (Agnes Martin, Ben Nicholson, Kenneth Noland), and also provides a welcome introduction to names that are fairly obscure in this country, such as Yuri Annenkov, Bodo Baumgarten and Leon Tutundjian.

It is, in short, an instructive collection that offers a probing, panoramic view of one of the most durable—and surprisingly diverse—tendencies in modern art. The show travels to San Francisco and other U.S. cities.

MORE ART:
Masters of Japanese Realism—The Okyo and the Shijo School of Painting 1750-1850: from February 8-March 30. The St. Louis Art Museum features an unusual exhibition, organized by the Japanese Ministry of Cultural Affairs and containing more than one hundred twenty objects, many of them national treasures, none of them ever before seen in this country. Partly influenced by Western art, Japanese masters of the Maruyama-Shijo school attained a high degree of realism in exquisite paintings of birds, flowers, and women, frequently rendered in vivid watercolors on hanging scrolls and folding screens. The show travels to Seattle in April.

BOOKS

By Allene Talmey

Misia: The Life of Misia Sert
By Arthur Gold and Robert Fizdale (Alfred A. Knopf)
To know Misia was a "card of admission" to the circle of Diaghilev—a circle that included the greatest cultural figures in Paris—and, indeed, the world. Renoir, Toulouse-Lautrec, Bonnard, Vuillard painted her often. When she was a child (she was born Maria Godebska in St. Petersburg in 1872), her musical gifts were the delight of Liszt and Fauré.

Misia Sert, above, dazzles her world—and ours—in Arthur Gold's and Robert Fizdale's myth-making new book

Proust portrayed her in his *roman à clef* as two thrusting women: the seductive Princess Yourbeletiaff, and the bitchy Madame Verdurin. Talented, enormously influential, Misia was always at the dizzying center of her world. This book—lovingly written, vigorously researched, spiced with gossip and history—reveals the marvel of Misia's life.

By the time she reached her late seventies, much of Misia's history had been blurred with romanticizing—for her life was a delicious "tissue of lies." Unhappy, addicted to morphine, almost blind, she wrote her maddening life story—almost none of it true.

All scandal and fascination, she lived in a world of enormous riches and power, until finally she found passion—and loss. Her life hinged on reverence, fraud, scattered innocence, and bounce. To the end, though half-dead from narcotics, she had insight, intuition, and mettle.

Art & Money: An Irreverent History
By Aubrey Menen (McGraw-Hill)
Irreverent yes, but *Art & Money* is also humorous, unpretentious, honest, informative, and fun. In his introduction, Aubrey Menen quotes a pamphlet by Pablo Picasso, entitled *Art Is Business,* that Menen found in the library of the Victoria and Albert Museum in London. Picasso says "Art is the currency of the infinite"—wonderful. But he immediately turns it upside down by continuing, "I know, because I am very rich, and so I should be."

("What's News" continued on page 34)

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Menen writes of the masters and history, of artists and their circumstances since the days of King Tut. He tells of the business acumen of the medieval Church and the guilds, which controlled the output of artists and kept them from going off on their own. With the Renaissance came change. The merchants became patrons, the artist could now demand his price. Donatello, Michelangelo, Leonardo da Vinci, Titian were among the first to do just that, but the only financial success was Titian. The others were constantly on the edge of poverty; when they had money, they could not manage it and fought continuously with their patrons. Difficult lives.

Aubrey Menen tells us, too, about the fakers, good and bad—including Michelangelo, who once made an "antique" Roman statue. There is also an enlighteningly candid chapter entitled "Auctioneers—or How the Rabbit Gets into the Hat." In the end, the question, "What, exactly has Art to do with Money?" is asked and given a disarmingly cogent answer. The book is well worth the reading to discover it.

The Salt Eaters
By Toni Cade Bambara (Random House)
Sharply amusing, mysterious, crowded with a collection of adroitly limned characters, this first novel by Toni Cade Bambara—a writer with vision—creates a vivid picture of Blacks living in the city of Claybourne, Georgia, at carnival time. There is Velma Henry, a woman who has attempted suicide and now finds herself in the hands of a faith healer—a skilled, gentle woman named Minnie Ransom. Most important, there are the Salt Eaters—the Blacks of Claybourne—all linked to Velma's healing and all searching for the healing properties of salt. Extraordinarily drawn, these people are steady, incomplete, scared, courageous, complicated—and simple.

Velma's healing takes only ten minutes; but around this ten minutes, Bambara has wrapped and intertwined the present and the past in the lives of the Salt Eaters. There is despair, tragedy, and humor. Minnie Ransom sums it up: "Sweetheart, wholeness is no trifling matter." Cogent, rich, stimulating, *The Salt Eaters* is a fascinating experience.

RECORDINGS

By David Sargent

Black music lies at the roots of American popular music. There are other strains, to be sure—most notably British-Irish folk music. But without the rhythmic innovations, passionate vocal inflections, and tragic religious ecstasy of the Black experience, rock, disco, and the other youth-oriented forms of amplified electric music of the past twenty-five years would be unthinkable.

But, though Black music is so seminal, it isn't always so visible. For reasons both understandable and pernicious, the music that usually tops the sales charts in this country is made by white people—who, often as not, are deliberately copying lesser-known Black artists. There are always a few Black artists who do enjoy commercial success—Donna Summer, for one. But by and large, the 1970s didn't see as many Black performers win the passionate allegiance of a large young white audience, especially on the concert circuit. As the country has retreated from the radicalisms of the 1960s, our concert life and our very way of thinking about music have grown more racially polarized.

Four recent records by Black artists indicate, however, that while Black pop stars may have lost some of their ability to appeal across all racial boundaries, there is still an enormous amount of vitality in their work. The best-known Black pop star of the last decade was without question Stevie Wonder. Yet Wonder hadn't released an album for three years before his *Journey Through the Secret Life of Plants*, on Motown. This is a dreamy sound track for a film about plant life that Wonder has transformed into a rhapsody on love, growth, children, Black people, and technology. As such, it might seem far removed from the cheery banalities of most highly popular music. But Wonder has always been the sort of innovator who could get fans to follow him, and his album seems to reflect what a lot of people, both Black and

("What's News" continued on page 40A)

WHERE TO EAT NOW

American Charcuterie

The Ground Floor Café was a vast, gloomy, nondescript eatery in Manhattan's elegant CBS Building. Now it is a large, comfortable, plum and black tempered-glass I-shaped room centered on an enormous white-marble, brass-trimmed serving counter laden with dozens of white glazed ceramic crocks and dishes. These brim with hearty pickles, hot tomatoes, dressings, krauts— a splendid array of "sours," "hots," and "sweets." All of which means that the Ground Floor Café has been transformed into American Charcuterie, *(above),* the handsomest and perhaps best delicatessen in New York City.

But this deli is different—with a delicious vengeance. It draws its delights from eleven cuisines: Italian, Polish, Hungarian, Swedish, Jewish, Irish, Russian, Greek, French, Scottish, German—and it dishes up "Breakfast" until 2:00 A.M. Good any time: a thin, lusciously large apple pancake flanked by nutty maple syrup; a steaming dish of stuffed cabbage, sour-sweet, its herbed meat and rice complemented by plumped raisins; galaxies of sausages; the kind of chicken soup Mama made; and irresistible breads—black pumpernickel to bagels. And the sweet applesauce spiked by a white hot horseradish—the best. —L.L.

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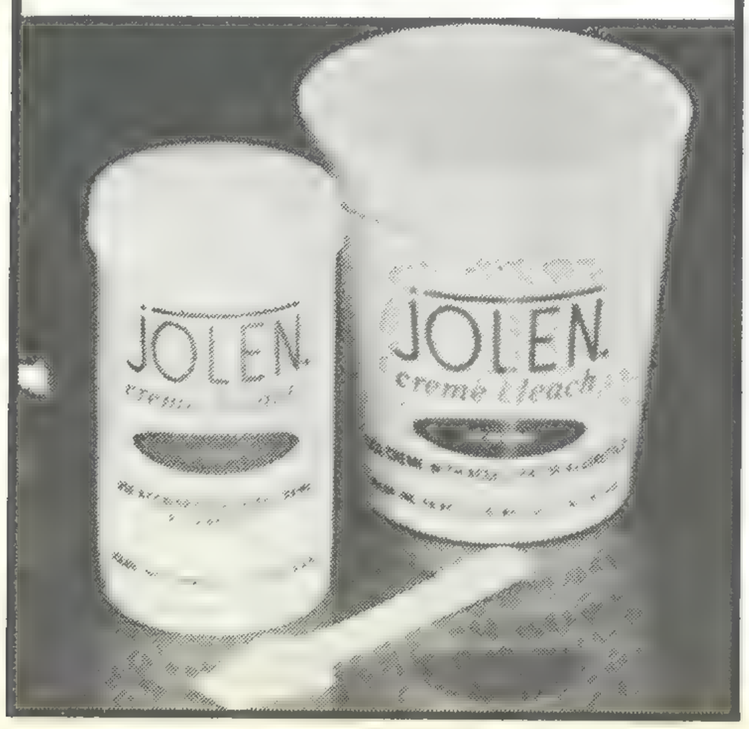

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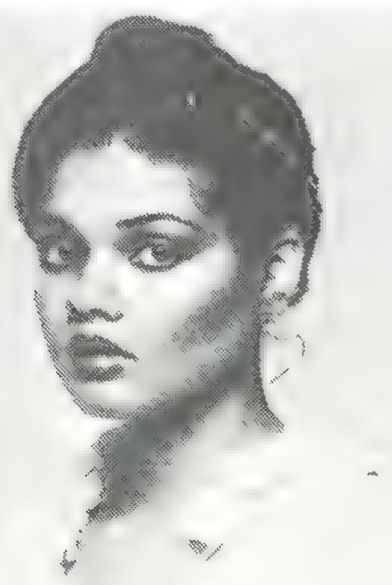
WHAT'S NEWS, WHAT'S COMING

white, really think about their lives.

George Clinton is another sort altogether, a wizened veteran of the 1960s who was the principal pioneer of "funk" during the 1970s. Funk is a harder, trickier kind of rhythmic dance music than disco, but both derive from the same sources. To the basic beat, Clinton—whether he's working with his Parliament group, his Funkadelic band, or any of his numerous spin-off groups (they all play with one another and sound pretty much the same)—allies a deliberately loony street lin-



Singer Angela Bofill's new disk, "Angel of the Night," shows "an exuberant sense of style"

go, eccentric but often moving sci-fi imagery, and acid-rock album graphics. The combination hasn't so far proven very popular outside the Black audience itself, however, especially in concert. Funkadelic's new *Uncle Jam Wants You* (Warner Bros.) is a classic of its type, from the Huey Newton parody on the cover to the clever, hard-driving music on the disk itself.

Disco has been Black music's main outlet of late, even if it now shows signs of waning or merging back into the mainstream. But when it started, disco was often an explicitly gay, Black, and Latin phenomenon; and nobody catches the glittery joyousness of that sort of disco better than Sylvester, the transvestite Black singer who is particularly popular in his home town of San Francisco. Sylvester's latest is called *Living Proof* (Fantasy) and offers three sides recorded live at a concert at the War Memorial Opera House in San Francisco, along with a studio fourth side. It's a cult album but vastly enjoyable.

Finally, we have Angela Bofill's second record on Arista, *Angel of the Night.* Miss Bofill is a lovely young singer with an exuberant sense of style and opulent vocal equipment. Her music captures the blend of street energies that lends New York music its strength and indicates the way Black music has most comfortably found access into the white mainstream—through the mode of hip updated middle-of-the-road adult pop.

MORE RECORDINGS:

Stravinsky, "Pulcinella." Claudio Abbado conducting the London Symphony Orchestra (Deutsche Grammophon). Stravinsky's charming ballet score based on the Baroque confections of Pergolesi and others, in a bright modern recording.

("What's News" continued on page 40B)

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WHAT'S NEWS, WHAT'S COMING

TV

By Gloria Emerson

Good news: a show that makes us think

I probably love television more than I should, considering how much of it bores and irritates me. It *is* fun to watch *Mork & Mindy* if you happen to be in a hotel room in Zimbabwe-Rhodesia, as I recently was, but certainly nowhere else. All talk shows seem to sedate me, I can't even stay awake for Beverly Sills. There is no reason even to try when Dick Cavett is on the air. He is an oddly inept interviewer, tending to interrupt, to gush, to be too eager to perform.

It's quite another matter on Monday nights when I watch *Lou Grant* on CBS and never seem to miss a line. Edward Asner first became famous as Lou Grant on the old *Mary Tyler Moore Show*—a fatter and more comic figure in those days—but he is now the metro editor of *The Los Angeles Tribune,* just where he belongs. While I won't go so far as to insist that all journalism students tune in to *Lou Grant,* it does reveal some of the joys and horrors and intricacies of working on a daily newspaper. Two of the young reporters—a serious and decent young woman named Billie (Linda Kelsey); and Rossi, a hot-shot abrasive colleague (Robert Walden)—are quite wonderful at work. There is splendid casting. But the strength of *Lou Grant* is its persistent connection to reality. Reporters fail. Editors are not infallible. The paper does not always get its story. There is jealousy and tension in the newsroom. The editors both fear and admire the publisher (played brilliantly by Nancy Marchand). Plots are composed of ordinary situations, the stuff we read in newspapers, and often pass over.

There are no childlike solutions and few upbeat endings. *Lou Grant,* let me tell you, is not *The Love Boat.* On one show, about the haunted lives of some Vietnam veterans, Mr. Grant met a young man who needed help, finally decided to offer it and could not find him again. When the son of the *Trib's* managing editor horrified his father by joining Hare Krishna, the parent enlisted Mr. Grant to help him have the child "de-programmed," but both men, appalled by the brutality of the process, helped the boy escape.

Romances peter out, Billie and Rossi will never really like each other, and the *Trib* will most likely never win a Pulitzer. Watching *Lou Grant* recently, I began to think about whether legalized gambling was good, or dangerous—because Mr. Grant's staff was out interviewing people on the matter. The purpose of the program is not to educate or enlighten us; but, considering how often *Lou Grant* manages to do just that, it may be something of a marvel in television today.

("What's News" continued on page 40D)

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WHAT'S COMING NEWS, WHAT'S

COLLECTING

By Judith Goldman

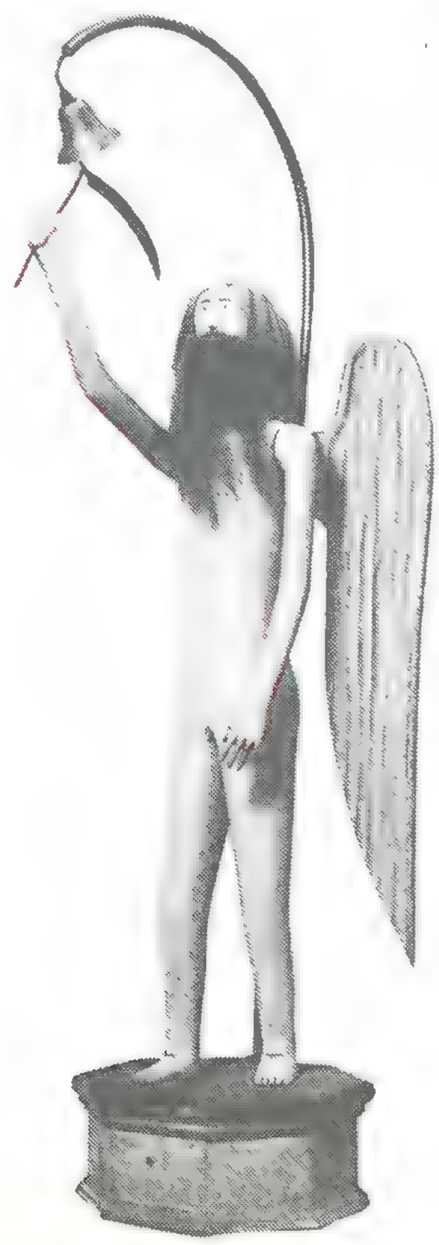
From the '70s: notes for a new decade

It was a decade of collecting when even junk attracted connoisseurs. Every period was rediscovered, promoted, acquired: Art Nouveau, Art Deco, Victoriana, Art Moderne. In the 1970s, collecting changed; once a leisured hobby of the rich, it became a national pastime. Everyone was out tracking something. In the '70s, America became a nation of pack rats.

The decade was short on hope, long on investment, and the collectors' motives shifted. The focus was not just on the rare and beautiful. People put money into art and antiques to guard shrinking dollars, and bought old things for the sense of place they conferred. Nostalgia was the sugarcoated explanation for the collecting fever. What no one mentioned—outside of the political arena—was the sad yearning for a former order that nostalgia implied.

Instead, the talk was about the price of gold, Tiffany lamps, Pollock pictures and of auctions. Salesroom figures skyrocketed. In 1968-69, Sotheby Parke Bernet's New York sales netted $33 million; ten years later, SPB's North American sales totaled $147 million—and $100 million of that net total was racked up at New York auctions. The week of November 5, 1979, SPB sales netted the astounding sum of $20.8 million.

By the decade's end, three sales—the Dodge, Mentmore, and Von Hirsch—had been billed as "the sale of the century." The word "collectible" had made its ugly dent on the language. A "collectible" is a less-than-one-hundred-year-old, non-antique object;



Ringing in the '80s: works such as "Father Time" herald the new passion for Americana

and in the auxiliary rooms of major auction houses, business boomed in 1930s' toys, 1940s' clothes, and 1950s' furniture. It seemed as if anything could be sold at auction. Elsewhere, Americans accumulated barbed wire, beer cans, baseball cards, and vintage Coca-Cola bottles.

As prices soared, collectors complained about the high cost of objects and dealers complained about the high cost of inventories. Some said that prices had no place to go but down. Here and there, cynics may predict collecting's demise; but the value of tangible objects remains stabler than the American dollar. The continuing rise of prices, rather than dissuading collectors, encourages them. If anything, the collecting craze has just begun—particularly for things American.

The country is old enough to see its history, troubled enough to need to make sense of it. The antidote to the confusion of what we are is what we were. Interest in things American reflects a new patriotism, a deep conservatism. Collectors of the 1980s will buy American first. Anything American—from clocks to appliquéd coverlets, from great furniture made in Newport, Rhode Island, by Goddard and Townsend to Art Moderne desks mass-produced in Grand Rapids, Michigan, to plain pine backwoods cupboards, stoneware crocks, scrimshaw, redware, folk art, brass, and Windsor chairs will draw the collecting crowds.

DANCE

By Holly Brubach

Farrell: a rare gift

My dictionary lists five definitions for "generous," and they all apply to Suzanne Farrell's dancing. In chronological order: "1. Willingness to give or share. 2. Magnanimous. 3. Characterized by abundance; bountiful; ample. 4. Rich flavored, as wine. 5. *Obsolete*—of noble lineage." I propose that we revive number five. Generosity signifies a certain nobility of the spirit, and nowhere is that significance more apparent than it is in ballet.

Performing is for some dancers an egocentric exercise, occasion to display a beautiful body and an accomplished technique; for others, more intent on the dancing itself, it is almost totally selfless. Because ballet is so continually exacting, the dancer is from one moment to the next faced with a subconscious decision about how much to "give" us, the audience. Turned-out positions, though not painful, are not especially comfortable, and the effort can sometimes be minimized by skimping a little, in some subtle way. It takes a well-trained eye to spot such skillful "shortcuts," and different dancers cut different corners according to the demands of the choreography and the particular strengths of their own techniques. In allegro, the dancer may sacrifice clarity of line to the tempo; whereas, in adagio, the temptation is to finish the movement before the musical phrase comes to an end. These distinctions are perhaps best defined at the New York City Ballet, now in the final weeks of their winter season at the New York State Theater; in George Balanchine's ballets, the music is the yardstick by which we measure the dancing.

New York City Ballet's Suzanne Farrell: as a performer, she's "insistent in her generosity"

Two examples of generous dancing at the NYCB: Merrill Ashley is unstinting in allegro—at seemingly impossible speeds, she defines positions on a grand scale other dancers achieve only at a more leisurely tempo. Farrell, on the other hand, is better suited to adagio by nature—she fills in all of the music, leaves nothing blank, so that the movement is sustained and absolutely seamless.

This melodic line is Farrell's "gift," and she is insistent in her generosity. Though she is losing her balance in a pirouette, she will give us two more turns at a tilt rather than break the flow of the movement. She will stretch higher, reach farther, arch deeper, dive before her partner is ready to catch her—all out of reverence for the music and respect for a choreographer who has decreed in his ballets that the dance become the music. Also implicit in her attitude is a high regard for an audience sophisticated enough to appreciate dancing in detail.

Suzanne Farrell never makes a direct play for our feelings, and perhaps therein lies her "mysterious" quality. She smiles only when dancing to the most infectious, high-spirited scores, as in *Union Jack*; she wisecracks, making witty comments on the music. A *pas de deux* is for Farrell perhaps the most serious dance business of all—she never gazes soulfully into her partner's eyes, but turns and faces him, respects and trusts him. There is nothing dreamy about these love scenes—even the most passionate assignations are seen in the sharp focus of reality. There is a ripeness to Farrell's dancing now, a womanliness rare among ballerinas who, regardless of their age, are always called "girls."

For more definitive description, I refer readers to Theodore Roethke's poem, "I Knew a Woman." The woman Roethke knew could not have been Farrell: he died in 1963, when she was seventeen years old and still a member of the NYCB *corps*. But Roethke wrote not so much about one woman as about womanhood in perpetual motion. He says, "I measure time by how a body sways." So do we, when Suzanne Farrell lingers in an arabesque and makes a single moment last forever.

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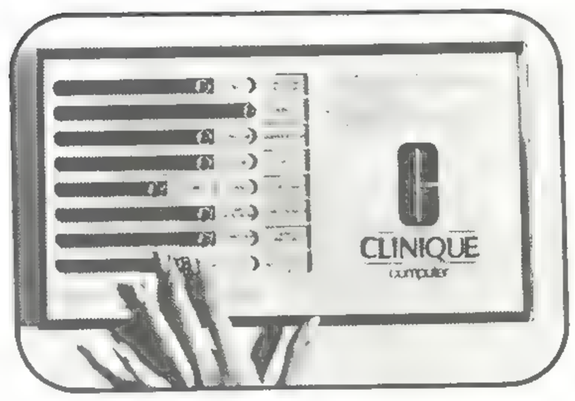

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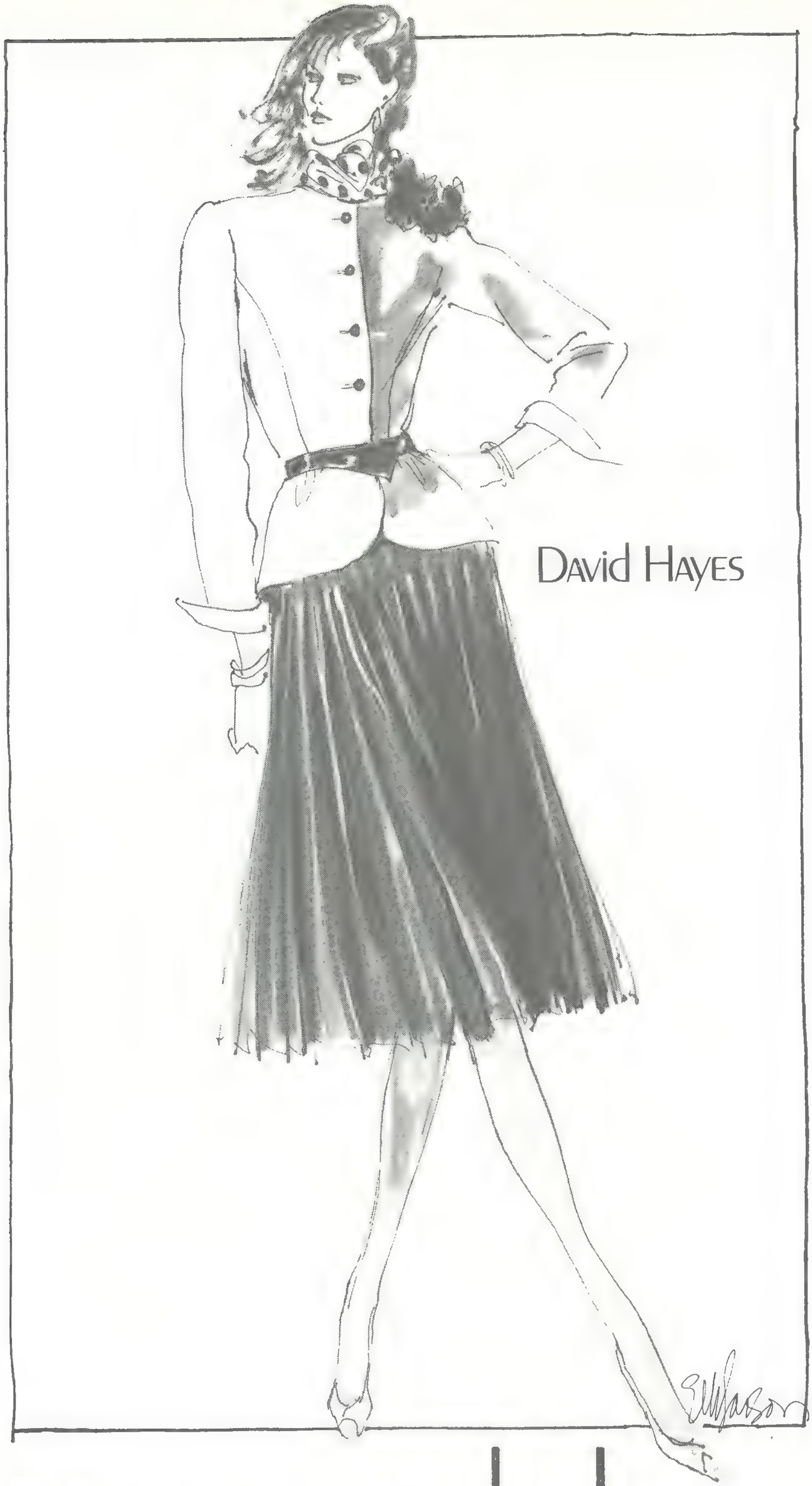

Montaldo's

Montaldo's: Charlotte, Winston-Salem, Greensboro, Durham, Raleigh, Richmond, Columbus, St. Louis, Denver, Colorado Springs.

Between Us

"Instant" children...our own hot line...women vs. energy...brain power

By Lorraine Davis

PARENTING, STEP-FAMILY STYLE

Step-parenting has become a way of life in America, a life that is not without its perils if we listen to a book by Ruth Roosevelt and Jeannette Lofas, *Living In Step* (Stein & Day, 1976; now a McGraw-Hill paperback). For instance, the question of idealization:

"Stepparents see things differently than natural parents. . . . They can be more objective, better able to identify problems of the stepchild that biological parents may not recognize or be willing to face. On the other hand, stepparents can undermine a child by being hypercritical. . . . In step, the biological parent often instinctively tries to preserve the level of idealization in the original family, sensing that this is vital to the child. The result is often irritating to the stepparent. ('You spoil your children.' 'You don't see their faults.' 'You overindulge yours.'). . . ."

To extend the book's psychic aid, Jeannette Lofas, who compares the formation of a stepfamily to an organ transplant, created the Stepfamily Foundation, Inc. (333 West End Avenue, NYC 10023) offering members a newsletter, awareness workshops, telephone counseling, private and group counseling.

In *Instant Parent* (A & W Publishers, Inc.), billed as "A Guide for Stepparents, Part-Time Parents and Grandparents," Suzy Kalter takes a cheerily confessional Peg Bracken tone. Though she once said, "God created stepmothers to teach them humility," she doesn't hesitate to provide her own breezy advice on the short-term handling of a child not your own, including thirty days' worth of "projects" to keep the little dears occupied; her book does not tackle the complexities of households with children of both spouses or even "yours, mine, and ours."

"Yours, Mine & Ours," is, in fact, the title of an excellent booklet published by the U.S. Department of Health, Education, and Welfare and available from the Consumer Information Center, Dept. 111H, Pueblo CO 81009, for $1.30. This is a clear-eyed, concise treatment of step-problems that won't leave you feeling you should stay single.

DIAL FOR ACTION

For a quick take on a woman's issue—ERA, high prices, social security, health hazards, tax deductions, reproductive freedom—you now can dial toll-free nationwide, (800) 221-4945, and get the facts from a leading woman activist. Women USA, Inc., a group headed by Bella Abzug, is providing this on-call service, which gives names of those you should write or phone to express your views, includes advance notice of national activities or meetings. In New York State, the number is (212) 344-2531.

STARS OVER YOUR HEAD

Calling herself an "informed amateur," Suzanne Schlenger has turned her joy in childhood visits to NYC's Hayden Planetarium into a thriving grown-up business, starting with an original idea of such simplicity/utility that you wonder why no one thought of it sooner.

Tired of struggling with conventional sky charts, astrophile Schlenger, who is a volunteer in the gift shop at the Maryland Science Center in Baltimore, invented a one-piece clear-plastic umbrella with a star chart printed on it: Stellarbrella (408 Fox Chapel Drive, Timonium MD 21093; 301/252-2434; $15.95 including postage and handling). Lining up compass points printed on the rim with your local landmarks, you can sight through the umbrella to overhead stars (no planets—they move), then follow numbered markings for identities and constellations described in a wonderfully clear accompanying booklet.

Like many another inventor, Suzanne found implementing and marketing her idea much harder than coming up with the basic concept. Wife of a lawyer and mother of three grown children, she was an innocent at bookkeeping, tax forms, patent laws, shipping problems, supply shortages, bank loans. "If there is one business lesson I have learned," she said, "it's that you absolutely have to have capital."

That and a really good idea!

WOMEN'S JOBS IN THE SUN

Teaching women how to understand the complexities of the energy situation and helping them to participate more fully in energy policy decisions on all levels are the goals of "Women in Energy" workshops sponsored by Consumer Action Now this year in Atlanta, Boston, Chicago, Denver, Los Angeles, Seattle, and Stamford, Connecticut (that one is February 23). Founded in 1970 by a small group of women concerned about the effects of American consumption on the environment, C.A.N. in 1974 turned its attention to energy conservation and renewable alternatives; in 1975, it became a solar organization. Under the leadership of Lola Redford as president and Irmgard Hunt as executive director, this predominantly female group feels that women can make an impact as social activists in conserving our energy supply and that there is a wide new range of occupational opportunities for women in the alternate energy fields, which are new enough not to be ruled by sexist stereotypes.

To help women interested in training and employment in alternate energy fields, C.A.N. mails out information and advice, with resources and bibliographies, along with facts on solar design, tips on saving money on fuel bills. Also available: solar slide show, films, reference library. Write: Consumer Action Now Council on Environmental Alternatives, Inc., 355 Lexington Avenue, New York NY 10017.

POWER AND HOW TO GET IT

● **"Women and Power"** is the subject of a University of Pennsylvania College of General Studies series of six lectures given in cooperation with the Women's Studies Program and the Penn Women's Center, beginning in early March. Students will hear experts speak on the nature of power, women and political power, power in the family, male dominance and female power, and helplessness and motives to avoid power. Tuition, $50. To register: 210 Logan Hall, College of General Studies, University of Pennsylvania, Philadelphia PA 19104. (215) 243-7326.

● **Women in Management** seminars at the University of Michigan's Graduate School of Business Administration give women a chance to share experiences. "Managerial and Administrative Skills for the Professional Woman" aimed at those new to management jobs: February 6-8 and April 23-25, $405; "Challenge of Leadership," designed for women in responsible management positions: April 28-30 ($425) and July 28-30 and November 3-5 ($470). Information: Evelyn Punches, (313) 763-1000.

● **How to write proposals** for government funding grants for women's educational equity projects will be the subject of three-day tuition-free workshops in twenty cities between March and August by Far West Laboratory for Educational Research and Development in San Francisco, through a program of the U.S. Office of Education. For exact locations and dates: Estrella Fichter-Ruiz, Women's Educational Equity Proposal Development Project, Far West Laboratory, 1855 Folsom Street, San Francisco CA 94103; (415) 565-3173.

● **Scholarship and loan** applications are now or will be available by February 15 from the Business and Professional Women's Foundation. Loans for engineering studies and loans for graduate business education (established jointly by BFW and The Sears-Roebuck Foundation) will assist women in these fields. BPW Career Advancement scholarships aid women at least twenty-five years old; Clairol Loving Care scholarships go to those at least thirty years old; Kelly Services Second Career scholarships go to women at least twenty-five years of age who have spent five or more years in full-time homemaking and are seeking careers owing to widowhood or divorce. Write: BPW Foundation, Scholarship Dept., 2012 Massachusetts Avenue, N.W., Washington, DC 20036, (202) 293-1200, x36.

● **Help with the hard decisions** on seeking a career and training for it, including tips on test-taking and comprehensive listings of resources can be found in *A Woman's Guide to Career Preparation: Scholarships, Grants, and Loans* (Anchor Press/Doubleday) by Ann J. Jawin, a career counselor and education advisor for National Organization for Women.

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Because of their luscious flavor, woodland strawberries were first cultivated in the gardens of the Louvre in 1360 by Charles V — and we named our strain for him. Order 'Charles V' now and we will ship it in time for spring planting. These are large field-grown plants. Orders postmarked after June 1 will be shipped in early fall. One dozen 'Charles V' $15.00, two dozen to one address, $24.00; please add $1.50 per dozen for delivery to Gulf States, $2.50 west of the Mississippi. This is a fruit — no Connecticut Sales Tax.

— Amos Pettingill

Spring and Fall editions of *The Garden Book*, our catalogues, which tell more about how-to-garden than the 1200 plants listed; plus three issues of NOTES, an invaluable reminder publication, are offered for $5.00 (deductible from first order). It's our Gardening Publications Service and is sent at no charge to active customers.

— A.P.

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Beauty Now

The big change—toward fresh makeup colors—as seen at this year's NY spring collections

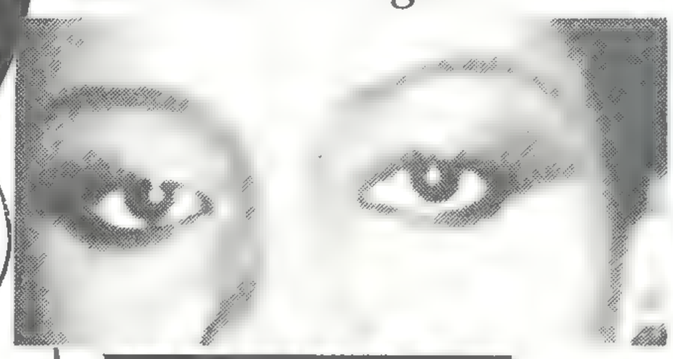
At Halston.

The new attitude toward daytime makeup—heightened color, never overdone. The stand-outs: the lined eye, in charcoal, in smoke (soft, never harsh); the mouth in clear color.

On the runways at the New York collections: a color explosion for spring/summer makeup—paled-out by day, more dramatic at night.

At Diane Von Furstenberg:

Strong but subtle daytime makeup. Says Diane: "I like the whole spectrum of pinks. And yellow-gold highlighter for day." Her smudgy eye sketched above (by makeup artist Don Stablini).

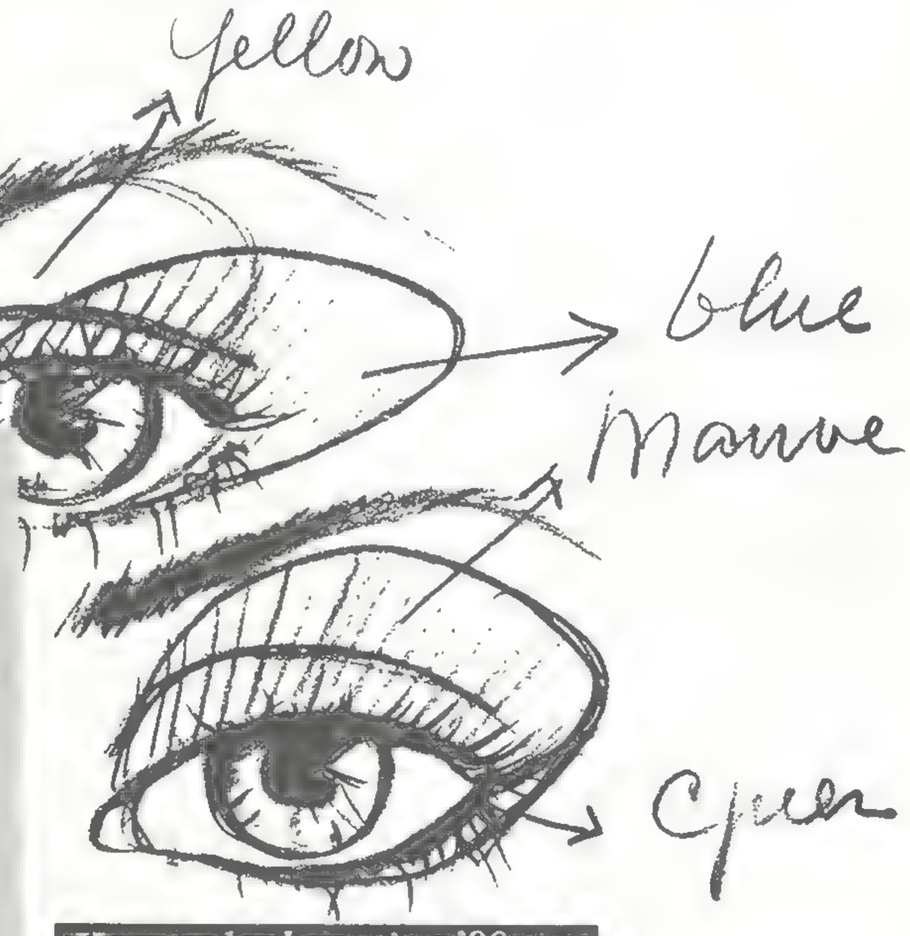


At Oscar de la Renta:

His gilded evening eye—dramatic tricoloring, overlaid with a shimmer of gold . . . lots of dark liner, smudged above and below lashes—real P.M. glamour!

At Mary McFadden:

The pick-up of rich color for evening: mauve, pink, and gold on the eyes—lined again! . . . and a bright, full mouth.



How to do the spring '80 eye

All the colors in Calvin Klein's spring collection were picked up in the makeup—golden yellow, dusty green, blue and mauve, said makeup artist Rex, who did the faces for the Calvin Klein show. Above, two closeups: top, blue shadow, golden-yellow highlighter on lid (makes blue eyes bluer, he says). Bottom: The mauve eye, lined in dusty-green pencil.

At Calvin Klein.

A matte face, no shimmer or glitter anywhere. Clear, strong eye colors for day—yellows, greens, mauves—blended carefully, subtly. And always, a bright mouth—whether pink, orange, or red.

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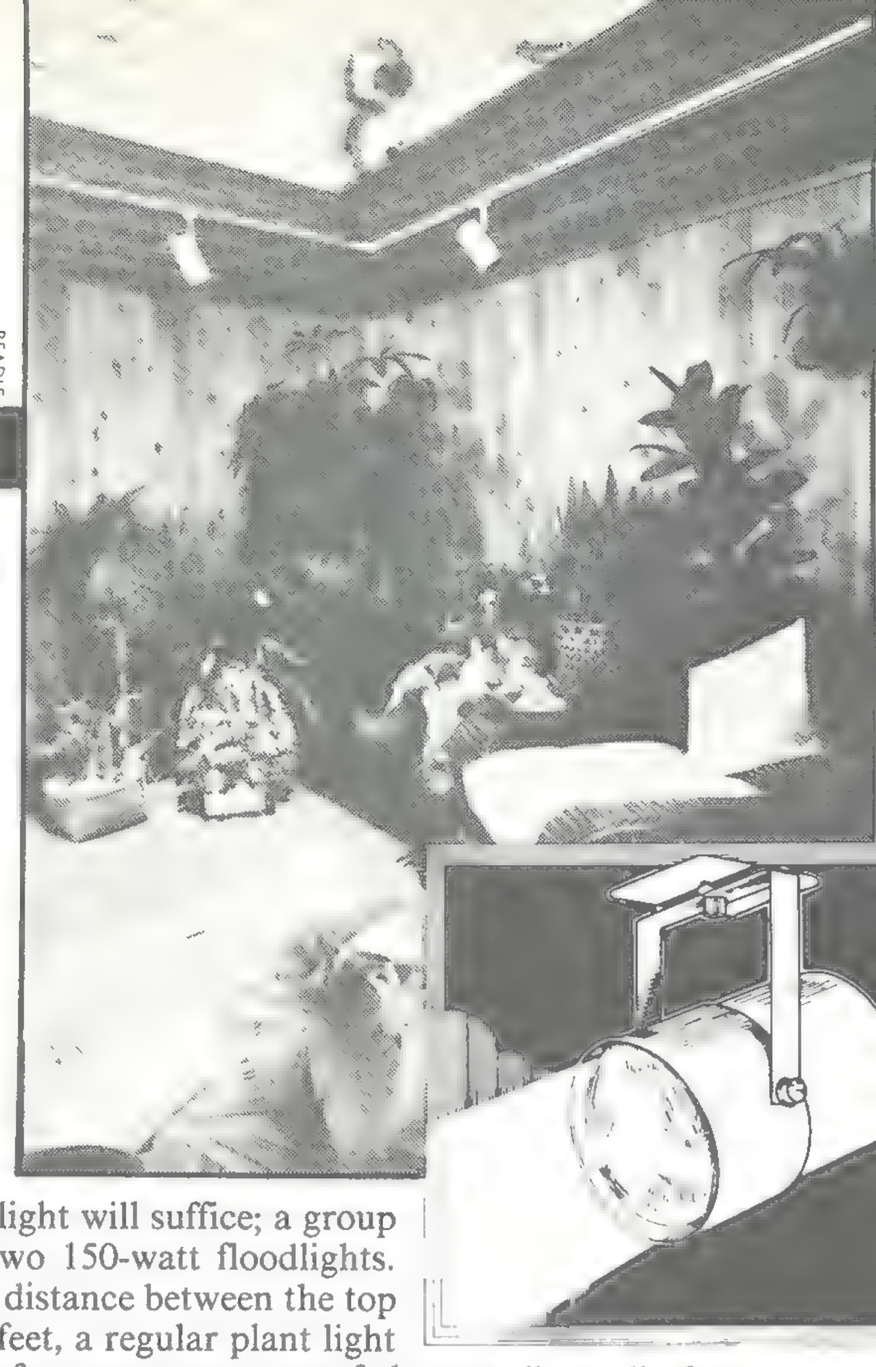
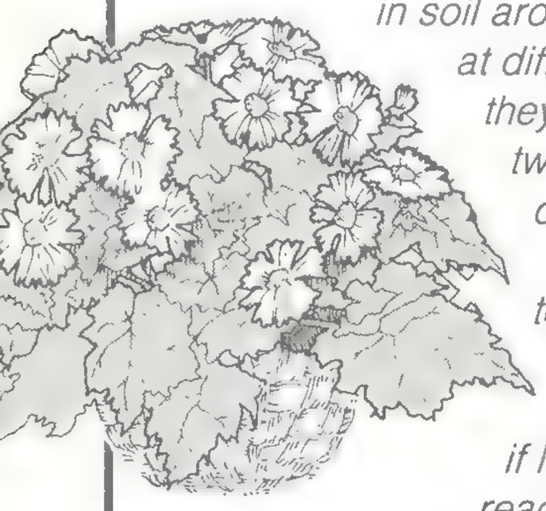
Plants Now

Right way to light plants ...fast decorating tricks

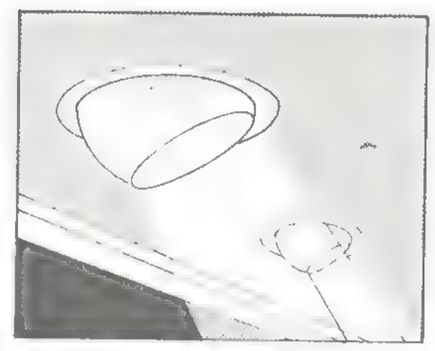

BEADLE

By Linda Trinkle Wolf

Flower power in an instant: *a centerpiece to create easily and quickly, in time for last-minute guests. Start with a well-proportioned Tolmiea—called a piggyback plant—and a dozen fresh daisies. Put plant in a basket or decorative container; cut daisies' ends, place stems in water for an hour. Then water the piggyback, poke holes in the soil with a dull pencil, slip the daisies in soil around the plant at different heights; they'll stay fresh about twelve hours. When daisies are gone, move plant to a window with southern or eastern exposure if light doesn't reach it on the table.*



Have your plants become thin, almost spindly, lacking color? If so, your indoor garden may be suffering from insufficient sunlight; you may need to add artificial light.



Because electric light isn't as effective as natural sunlight, your plants will need twelve to sixteen hours of it daily. For one narrow plant—about three feet wide—one 75-watt spotlight will suffice; a group of plants or a large tree may require one or two 150-watt floodlights. (Always shine light at a 30-degree angle.) If the distance between the top of the plant and the light fixture is about three feet, a regular plant light is fine. If plant and light are more than three feet apart, use one of the new "super" plant bulbs—160 watts combining mercury vapor, incandescent, and fluorescent light—that best resemble natural light. The bulbs are costly, but last about five times as long as ordinary plant lights. All these bulbs require porcelain-based fixtures suited to high wattage.

More tips for successful artificial plant lighting indoors:

● **Recessed lighting.** An eyeball fixture in the ceiling, *above left*, is clean, neat, lets you adjust bulb's angle. Remember to rotate plant one-quarter turn weekly.

● **Track lighting.** In a track system—as in the room designed by Michael de Santis, in the photo *above*—each light is adjustable, flexible; more can be added later. Also helpful is a single track-style light, *above right*, mounted at the ceiling in a corner. Hide the electrical cord by stapling it down the corner, paint fixture and cord to match wall.

● **Clamp-on fixtures.** Attach these practical fixtures to shelf or mantle. The same rules of distance, wattage, bulbs apply. Do not place hot lamp near flammable furnishings.

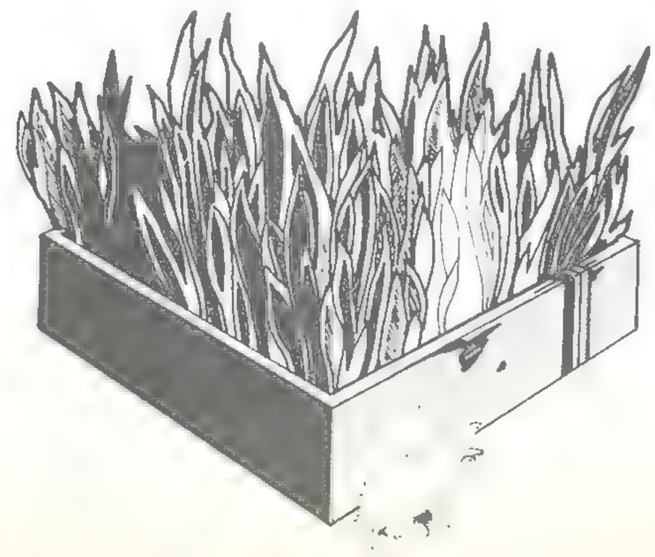
● Set lights on timers to give plants the proper dosage (never round-the-clock), but turn off bright lights when entertaining.

● Allow about a week to work plants up to the sixteen-hour dosage of artificial light.

● Light plants from below only for decoration, in addition to overhead light.

PLANT DRAMA IN LOW LIGHT

***Sansevieria*—known as mother-in-law's tongue or snake plant—survives in scant light, with little maintenance. Its simple root system allows easy transplants, so begin with more than one plant: put several together in a large pot. Or, place snugly potted plants in a favorite basket or box to create a lush, dramatic look, *below*. Once potted, *sansevierias* can stay happy in containers for years.**



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Beauty Q & A

Your good looks: doctors talk about using soap on skin...and your best asset: a pretty smile

Q I've always believed in soap—and have used it all my life, but I notice that my skin is getting drier. Could it be because I am indoors a lot—in my office or at home. Or is it caused by using soap?

A We asked Hillard H. Pearlstein, M.D., assistant clinical professor of dermatology, Mt. Sinai School of Medicine in New York, who says: "Your skin may be more prone to dryness during winter months for a number of reasons—not only because of the type of soap you use, or how often you wash your skin, but because of the added moisture-robbing environmental factors of cold air and steam heat. Try to eliminate some of these causes of dry skin by using a humidifier in your home or office and by modifying your washing routine." He suggests washing every other day. When you do bathe or shower: keep bathing time to a minimum, and use lukewarm water to lessen the degree of after-bath dehydration. Most importantly, after you bathe, *always* apply a rich body oil or lotion to seal in moisture.

Since your skin seems sensitive to the soap you are currently using, try one made with fewer ingredients—i.e., fewer irritants, which may be the cause of some adverse skin reactions. Although most soaps are made from an alkali base and mixed with animal or vegetable fats and essential oils, depending on the brand, they can also include perfumes, moisturizers, antibacterial agents, and other chemical additives in varying amounts. Keep in mind, though, that all soaps are drying by nature, even the so-called "superfatted" ones, because they remove protective surface oils from the skin. Therefore a modified cleansing routine with a mild soap and a good moisturizer is the most effective way to combat dry skin in winter.

Q I am a businesswoman who likes to spend as much time as possible exercising outdoors on weekends. Could you tell me about frostbite? How do you recognize it? How do you treat it?

A We took your question to Barton Nisonson, M.D., consultant for the N.Y. Jets, and to the Institute of Sports Medicine and Athletic Trauma at Lenox Hill Hospital in New York, who said: "Frostbite occurs when your body's external temperature drops below 32°F. You first experience a stinging sensation, then numbness in your body's extremities—nose, ears, fingers, toes. This numbness is caused by the cold, which constricts peripheral blood vessels, stopping the proper blood supply needed for normal tissue metabolism. This reduction in blood circulation causes your skin to turn from red to white to grey. Untreated, frostbite can cause irreparable skin damage—see a doctor immediately to determine the severity of the condition."

However, if medical help is unavailable, you can try this "rapid-thawing" treatment to warm a frostbitten area and regenerate circulation in the tissues: immerse the frostbitten area in *lukewarm* water, and soak until the numbness disappears and your skin coloring returns to normal. *Never* try to speed up the warming process by placing a frostbitten area in extremely hot water, near a radiator, or an open fire—since your skin cannot perceive feeling, you could accidentally burn yourself and not realize it.

According to Meredith Melvin, athletic trainer for the N.Y.C. Ballet and research assistant at the institute of sports medicine and athletic trauma at Lenox Hill Hospital, follow these tips for preventing frostbite:

- Wear hats, gloves to retain body heat.
- Maintain circulation in your extremities: wiggle and squeeze your toes; clench and unclench your fingers; swing your arms in wide circles.
- Lastly, have whoever is with you check to see if your ears or nose are turning white; if any of them is, go inside and warm up.

Q One of my job responsibilities includes doing a great deal of public speaking. Attention, naturally, is focused on my appearance—especially on my face and mouth. How can I brighten my smile? Are tooth whiteners safe?

A Although your dentist can brighten your teeth by removing discoloration, he cannot actually whiten them beyond their natural shade; "genetics determines the color of your teeth," says Alexander E. Eitches, D.D.S., prosthodontist at NY's Mt. Sinai Hospital. Over-the-counter tooth whiteners are not recommended because of the highly abrasive ingredients they contain: prolonged use will eventually wear away teeth's enamel.

The best way to brighten your teeth is to have a professional cleaning at your dentist's office. This removes coffee, cigarette, and fruit stains from your teeth and keeps them healthy—beside removing superficial stains, regular cleanings prevent tooth decay and gum disease by removing plaque, tartar. ▽

Abe Schrader by JOSEPH GARGIULO

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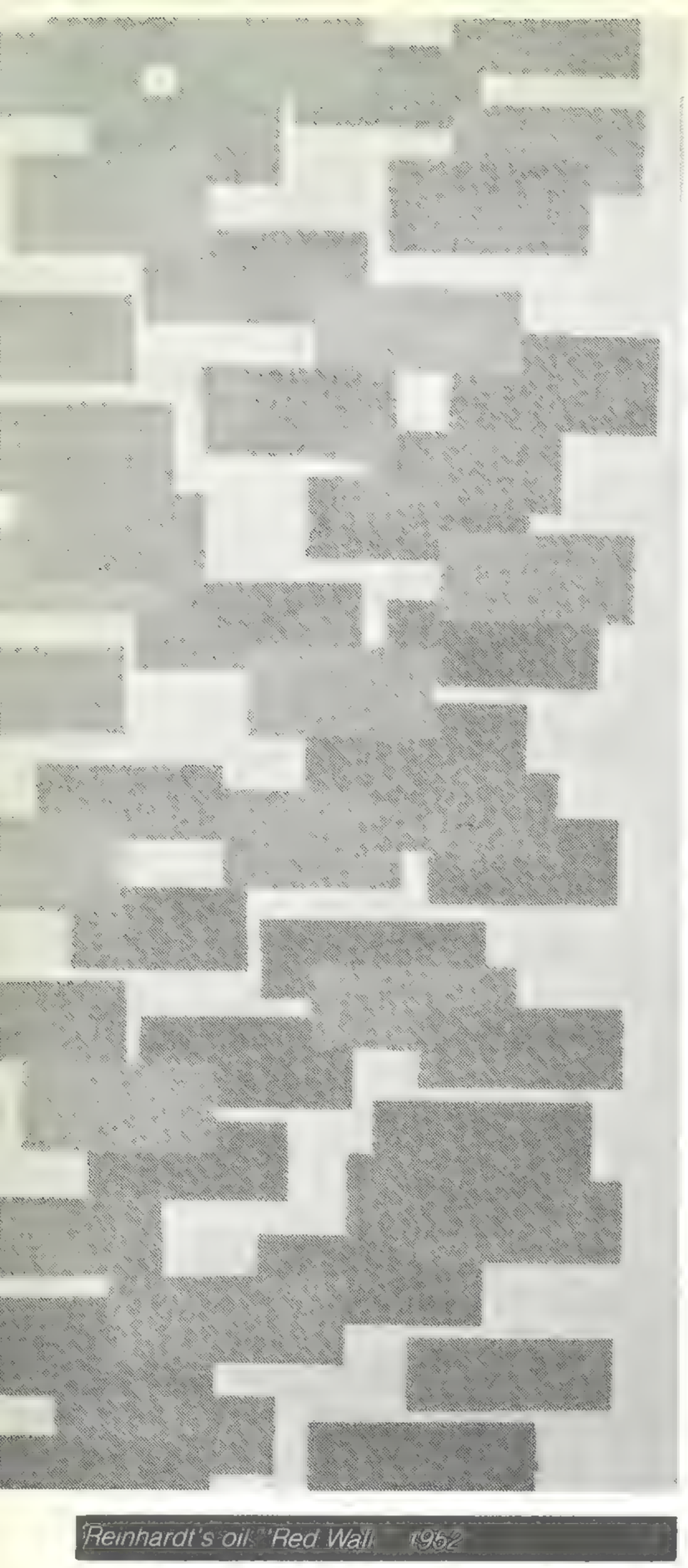
Talking about... Art

By Barbara Rose

One-color painting to soothe your nerves...status robes Manchu style...collage/clothes to make/wear

During his lifetime, New York School painter Ad Reinhardt, *left,* was amused to hear himself described as the "black monk" of Abstract Expressionism because of his Savonarola-like diatribes against the decadence and commercialism of the art world. "Pollock," he wrote, "got kicked out of the 21 Club many times, and de Kooning is living like Elizabeth Taylor." No social butterfly, Reinhardt believed art and life should be kept absolutely separate. Envisaging a new function for the work of art as an icon of pure meditation, an oasis of spiritual peace in a frantic world of flux, in the 'fifties Reinhardt began painting monochrome red and blue paintings like that at *left,* which culminate in the 'sixties in a series of all-black square works. Through March 9, The Solomon R. Guggenheim Museum examines the problem of *Ad Reinhardt and Color* in an exhibition organized by Margit Rowell.

Although Reinhardt himself became something of a celebrity as the gadfly and conscience of the art world, his paintings were first understood by a younger generation of Minimal artists who saw the quiet power of their reduced, monochromatic palette and their static geometric formats. Today, as the pressures of everyday life converge on us with greater and greater intensity, we appreciate the serenity of Reinhardt's aloof, reticent paintings—which he intended to be timeless, unchanging.



Reinhardt's oil "Red Wall" 1952

WEARABLE ART

Although we attribute little symbolic value to clothing, what people wear has become more and more a question of self-expression. Now, a young Portuguese artist-designer has written a book explaining how you can turn yourself into a living collage. Maria da Conceição (or São, as she is called) studied crafts in Denmark and Kenya, then moved to Washington DC, where her work was exhibited at the Textile Museum. The book she has written is not just a how-to for amateur "wearable" artists; it is a history of the basic elements in clothing—color, texture, pattern, and form. Her technique of combining appliqué, crochet, patchwork, etc., is based on collaging remnants in imaginative juxtapositions. Her own elegant designs are illustrated, along with clear instructions for doing it yourself—should the urge strike you (*Wearable Art,* Viking).

THE EMPEROR'S REAL CLOTHES

The current Asia House exhibition in New York, (through March 16), *In the Presence of the Dragon Throne,* is a show from The Royal Ontario Museum of the spectacular embroidered robes worn by the emperors and court of China since the seventeenth century. Dragons—the imperial insignia—are the dominant motif of the luxurious and ornate silk coats. (Dragon robes could be worn only in the Imperial Palace, within the Forbidden City.) The last Imperial dynasty, the Manchu, which ruled China from 1644–1911, developed a complex symbolism involving the designs on dragon robes which were planned to indicate rank as well as to illustrate cosmic themes. This symbolism was complete only when the robe was worn. The Manchu, who continued an elaborate court ritual, literally could tell a man's exact social and political status by what he wore. For centuries, these magnificent robes, so theatrical that they dwarfed the wearer within, now appreciated by us for esthetic reasons, had both political and religious meaning for the Chinese.

Woman's informal robe from the Manchu dynasty

Myron Stout's 1954 oil "untitled"

BIG "LITTLE MASTER"

Art historians speak of the *Kleinmeister*—the "little master," one of those artists who once painted small-scale but often exquisite works meant for domestic interiors rather than for public spaces. Today, we are so accustomed to oversized art that we may overlook artists whose works are small. This is a mistake because, often, the modest *Kleinmeister* will produce a jewel of intensity. Myron Stout, a reclusive painter now in his seventies, is such a "small master." His precise black-and-white paintings like that *left,* although small in size are large in impact. Simplified geometric shapes silhouetted against a flat ground, they grow out of a tradition of nonobjective painting that began with Malevich and Mondrian. At the Whitney Museum of American Art, New York, through April 6.

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BY CALVIN KLEIN

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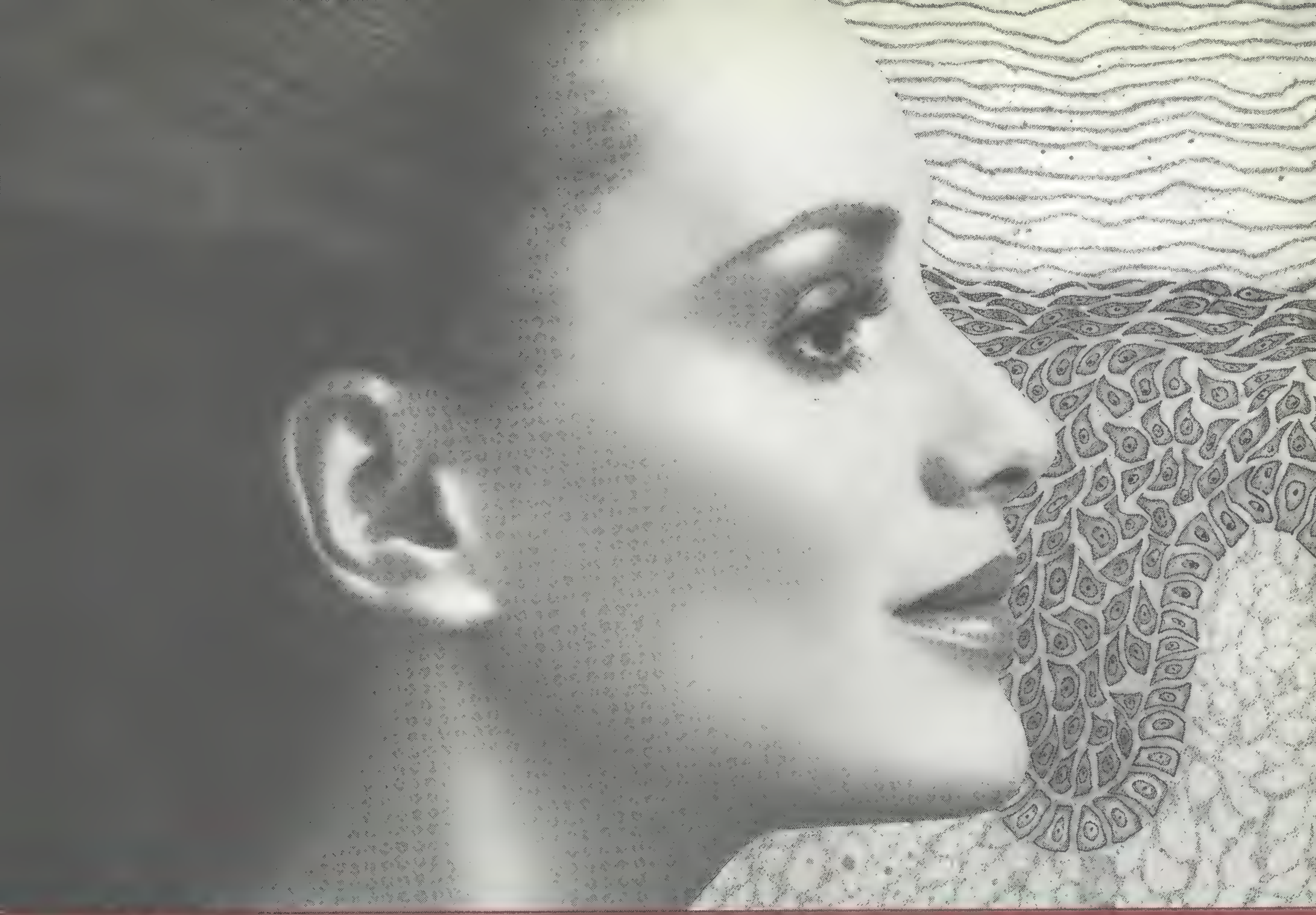
KAUFMANN'S



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Hair Now

At the New York collections, glimpses of spring '80: neat, well-cut hair, with a certain softness...no matter what the length

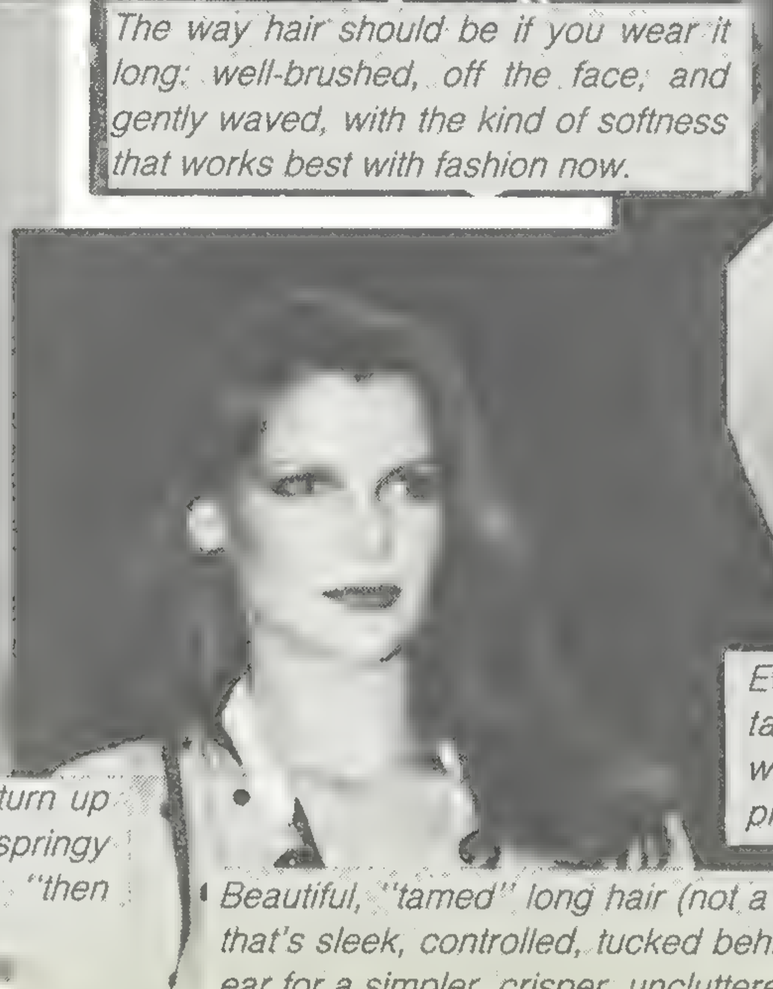
At Calvin Klein: prototype cut for spring '80, by hair pro Christiaan. "The lines are clean, simple," Christiaan says, "shorter in back, skimming shoulders, with shorter bangs that clear the eyes—focusing more on the face."

The message that came across for spring this year was one of workable, functional, exceptionally pretty hair . . . hair you can really live with . . . that's based on squeaky-clean care, on health, and—equally so—on a superb cut

Christiaan's cut on model Karen Bjornson, who went from long, past-shoulder-length hair to the sharp, uncluttered look above. "I cut seven inches from her hair," he said. "The hair is cut progressively shorter at the ends—no more than a ¼-inch difference in length, but enough to 'build' it for the most body." Inset: the same cut, waved away from the face. "It's also cut with a permanent side part; the shorter side is cut diagonally for an asymmetrical feeling—it moves with ease."

The way hair should be if you wear it long: well-brushed, off the face, and gently waved, with the kind of softness that works best with fashion now.

One of the best new cuts—strong new looks to turn up this season, seen at Calvin Klein: full, longer, and springy on top, "for volume and line," says Christiaan, "then side-slicked and longer in the back."



Beautiful, "tamed" long hair (not a mane!) that's sleek, controlled, tucked behind one ear for a simpler, crisper, uncluttered line.

Evening hair at Mary McFadden: her sculpted "fantasy" head (front and side views)—romantic wrapped braids, loose, tendril'd ends . . . one of the prettiest ways to wear hair for evening this spring!

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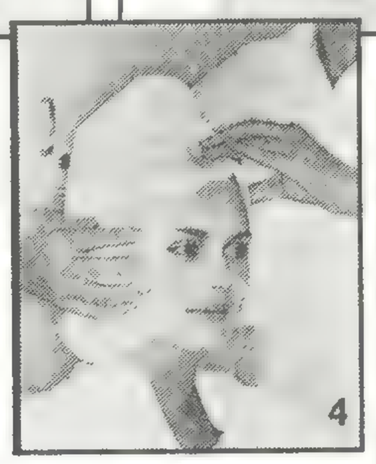
Hair Now

How hair salons tackle your toughest problems



There's good news—and new help—for your hair: whether it's damaged, frizzed, thin, or brittle

Pro treatment

Where do models go for hair repair? Models whose hair, daily, takes the world's toughest treatment? Right now, they're heading to specialist Gerard Bollei's salon, 115 E. 57th St., New York. Bollei's answer for damaged hair is to apply his special silicone conditioner: it coats each hair shaft, gets rid of the frizzies, works up to six weeks' worth of shampoos.

Big photo, *above:* Stigi earring. 5. Marie Louisa Stern for Stigi earring.

Damaged hair . . . dandruff . . . and some complexion problems: They can all come straight from the scalp, says skincare specialist Georgette Klinger. So, at Miss Klinger's salons, a client's scalp is routinely checked when she comes in for a facial. And what more and more women are coming in for now are treatments for hair and scalp—hair that's damaged by weather, overmanipulation, and abuse; scalps that are dry or oily. The way Klinger salons tackle the problem *(pictured above)* is first with a scalp massage (1) to bring blood to hair follicles and help you relax. Then comes an egg-yolk conditioner, steamed in to penetrate (2). A special plant pack (3) coats hair, to help stop splitting and keep hair roots healthy. Then, a tuned-to-hair-type shampoo; rinse; and a gentle paper-towel dry (4). The result (5). If dandruff is the difficulty, treatment stays much the same: what's different is the application. Both start where problems start: at the top.

Just-about-everybody's woe: limp hair, lots of static. The solution? It could be Clairol's new "massage!" conditioner. What this product gives is shine, body, comb-ability; it's made to moisturize and rev up scalp like a good finger massage. The bonus: it's 99 percent oil-free.

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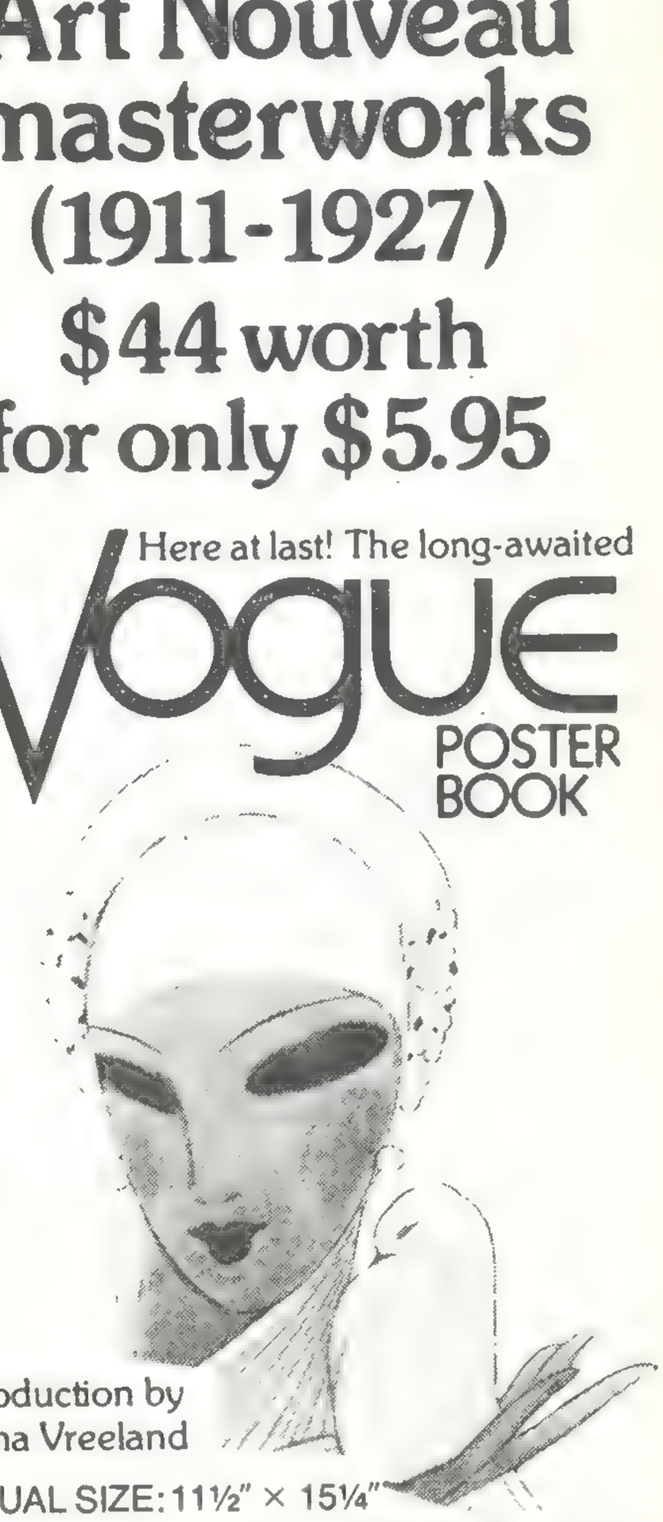

Introduction by Diana Vreeland

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Horoscope

By Maria Elise Crummere **February**

Aries: The winnings keep coming. **Taurus:** Secret project. **Gemini:** Prepare to go public. **Cancer:** Raise your voice. **Leo:** A "choice" opportunity. **Virgo:** You've never been busier. **Libra:** A fanfare full moon. **Scorpio:** Select your pleasures. **Sagittarius:** Your power "on hold." **Capricorn:** Harmony time. **Aquarius:** New rules to go by. **Pisces:** A reality jolt

Aries

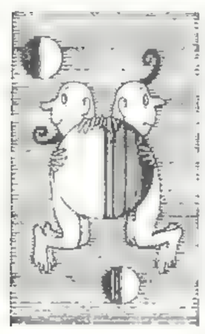
MARCH 21–APRIL 19

Since your ruler, Mars, has been in Virgo the last three months, you have been paying close attention to all aspects of your endeavors. Also, the proximity of Jupiter to Mars has stimulated your thoughtful, optimistic side. This month, expect winnings to continue. On the 10th, an added dividend comes your way when Venus—the bringer of love and peace—moves into your sign for a month's stay. On the 15th, your popularity borders on fame. On the 24th, you could make an important announcement.

Taurus

APRIL 20–MAY 20

The first nine days of February may find you preparing a secret project that you'll present to your public on the 10th. Go ahead and do it! With your Venus now in the initiatory sign of Aries, you could even start a new trend! The new moon on the 16th further enhances your popularity. Things speed up considerably on the 19th and 20th. You peak on the 28th and the 29th and prove that you can be a leader.



Gemini

MAY 21–JUNE 21

Until the 7th, you are at your best negotiating and having your "say" in an unusual way. On the 8th, when your ruler, Mercury, leaves Aquarius and enters Pisces, you should go underground to prepare for another bow to the public. Now, your mood is more subdued. On the 13th, do not take an unorthodox position; it will not be accepted. The 18th is a lovely day for social activities. The 22nd is your last "winning" day this month. From the 24th until the 29th, other people cancel your lead.

Cancer

JUNE 22–JULY 22

The first week of the month is extremely trying since Mercury, the messenger, is in Air Aquarius—a sign not compatible with yours—until the 7th. On the 10th, Venus is in fast-moving Aries and social activities may go a bit too swiftly for you to keep up with them. If you can, you should raise your voice and speak up after new moon on the 16th. The 21st and 22nd are important "communication" days.

Leo

JULY 23–AUGUST 22

Since the Sun, your ruler, is in the opposite sign of Aquarius, you must now cooperate with the powers that be—something you dislike. On the 10th, however, you receive help from lovely Venus—now in a prime-time aspect to your sign. From this point, start putting a program into action. But watch out for the 15th—a negative day. On the 25th, an opportunity comes in the form of an alternative. Choose well—because the choice you make will be quite significant and set the scene for a year.

Virgo

AUGUST 23–SEPTEMBER 22

Yours is the busiest sign of the twelve this month with three important planets—Mars, Saturn, Jupiter—now in Virgo. Mars triples your duties and responsibilities while Saturn demands discipline. The good news is that Jupiter will reward you in accordance with your efforts. The full moon on the 1st starts the month off with a bang. The eclipsed new moon on the 15th—in the fixed signs of Aquarius and Leo—will be forceful and make this a difficult time for you to outwit opponents.

Libra

SEPTEMBER 23–OCTOBER 23

The full moon on the 1st starts the month off with a fanfare. With the Sun in Air Aquarius—a sign harmonious to Libra—you are on stage . . . which you love! On the 10th, your Venus enters Aries and you are instantly drawn to a partnership or marriage. Good! You will then go into a social spin as propositions and proposals abound. You handle this period with ease since you are the most socially oriented of the twelve signs. A surprise revelation comes on the 15th that sends you in search of a new goal. *(Continued on page 83)*

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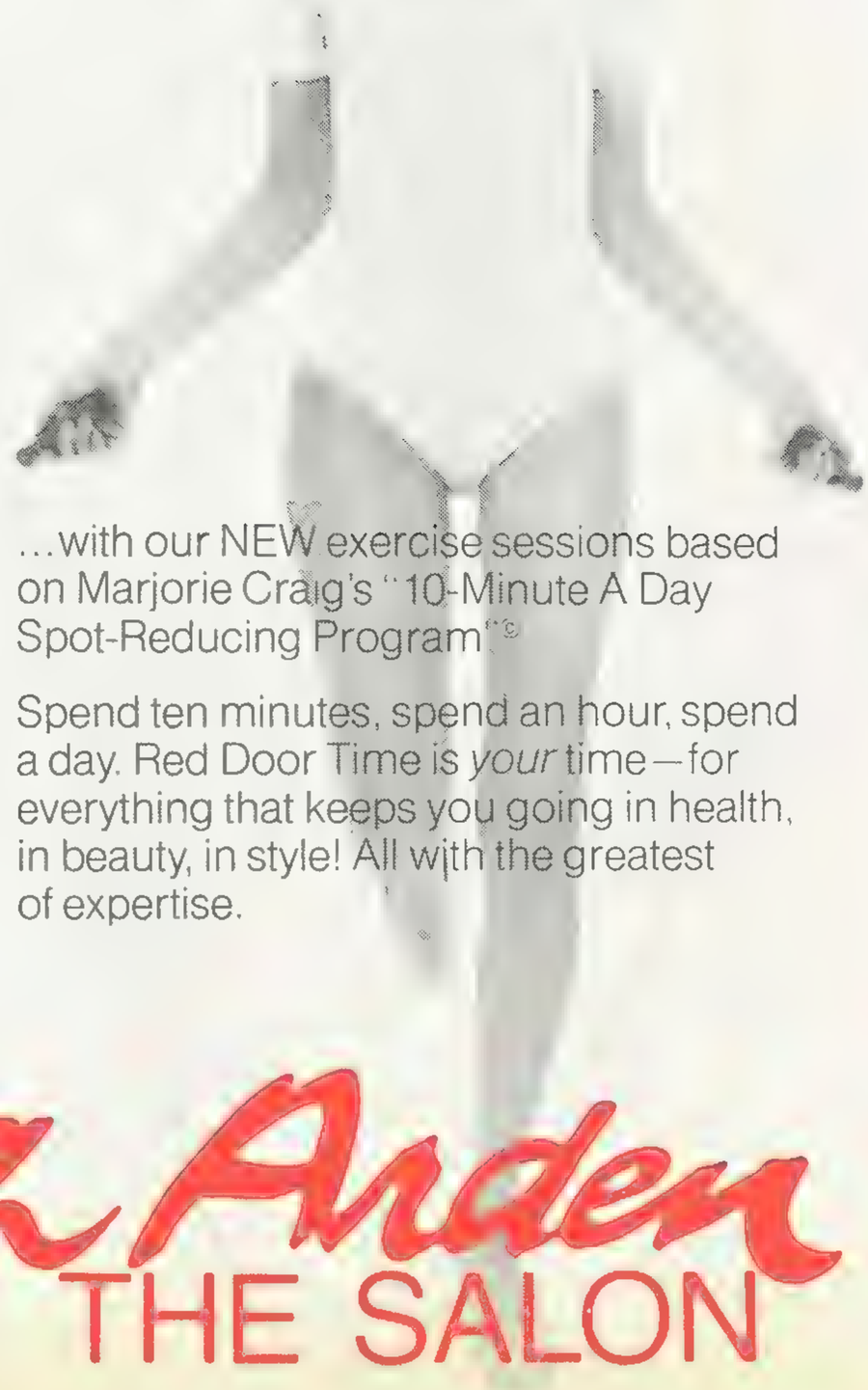

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Elizabeth Arden

THE SALON

HOROSCOPE

(Continued from page 81)

Scorpio

OCTOBER 24–NOVEMBER 22

Your ruler, Mars, has been in the working sign of Virgo for three months. This arrangement—enhanced by good and beneficial Jupiter, also in tow—offers you protection and comfort. At the same time, you can now choose your own goals and joys. Your best time of the month is from the 23rd to the 29th—particularly the 28th.

Sagittarius

NOVEMBER 23–DECEMBER 21

Your ruler, Jupiter, has been in Virgo—a sign of limitation—since October, 1979. Mars is in Virgo, too, and doesn't offer you any help. You are further handicapped since both Jupiter and Mars are now retrograde (stationary) which impedes their power—and yours. But these two planets are gathering force and will help you burst forward in due time. In the meantime, organize, accumulate ideas, and expect advantages the last nine days of the month.

Capricorn

DECEMBER 22–JANUARY 20

The two planets of wisdom—Saturn and Uranus—have been in excellent aspects for the last three months. Now, they are giving you the right to make history. Saturn, your ruler, establishes your standing—while Uranus will improve your destiny or some important phase of your life. Toward the last week of the month, activate a plan that will give you the kind of happiness you need.

Aquarius

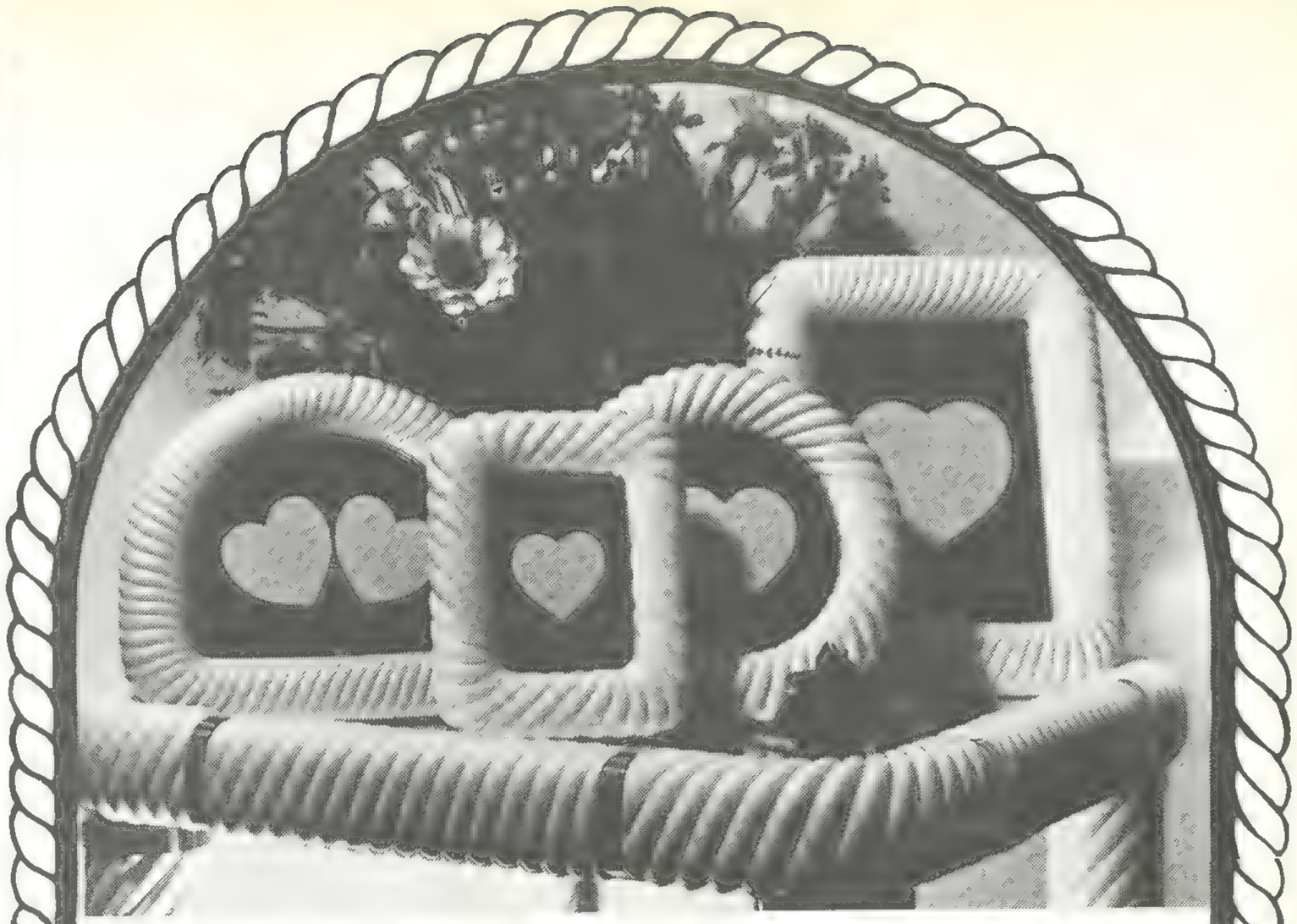
JANUARY 21–FEBRUARY 19

Aquarius—the sign of fame—has had its ruler, Uranus, in the powerful sign of Scorpio for several years. This means that your power drive is now peaking—aided by the strong influence of Saturn. Since Uranus governs change and the occult, you'll find that new rules are being laid down that could change your history. On new moon on the 16th, a new phase begins for those of you who are aware, *not* egocentric. If power is your goal, go for it now!

Pisces

FEBRUARY 20–MARCH 20

You're off to a pleasant start the first nine days of the month since Venus—the planet of daily comforts—now occupies your sign. On the 3rd, you may be confused and not know how to deal with a loved one—but the mystery is solved and harmony is restored unexpectedly on the 6th. On the 8th, Mercury enters your sign, bringing messages concerning a plan that will challenge you on the 12th, jolt you into a new reality on the 14th. By the 24th, you're involved in a fascinating group venture.



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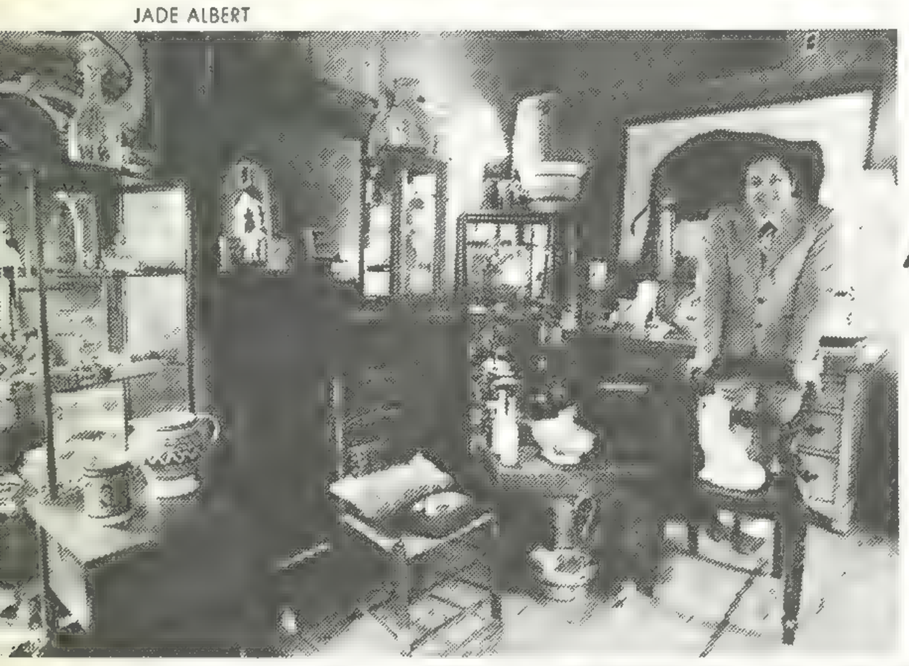
Talking about... Collecting

Key to auction prices... fabrics to frame... new-find treasure-shop

By Judith Goldman

JADE ALBERT



Andy Warhol buys semiprecious stones and decorator Chessy Rayner likes the Scottish paisleys at Vito Giallo's Madison Avenue antique shop (*left*). Small and friendly, the store is unlike others on the street. Jammed with paisleys, quilts, Staffordshire plates, and hand-blown amber wine bottles, the shop has a wild range of objects that reveals an original eye. But it's not only the sensibility reflected that marks the shop's difference. Reasonable prices make Vito Giallo's seem like a small wonder from the past, where impulse buying remains affordable.

Almost everything goes fast: the Scottish paisleys ($125-$400); baskets from Maine and Connecticut ($35-$100); tiny English medical jars c. 1835, which once held ointments for inveterate ulcers and bad legs ($35-$45); nineteenth-century brass-trimmed boxwood carpenter rulers ($25-$45); glazed earthenware molds that form acorns and grapes ($35-$65). What's in Vito Giallo's window on Monday is usually gone by Tuesday, which is the way he likes it. Giallo admits that if he doubled his prices, they'd still be low, but he says it wouldn't be as much fun. This way he must search for an ever-fresh inventory, which he prefers to just minding the store.

NEWSMAKING DRAWINGS

Drawing, a new bimonthly publication, signals the continuing interest in small-scaled, intimate art. The newsletter reviews dealer and museum catalogues, lists exhibitions, reports auction prices. Articles range from obscure topics to talky interviews with museum curators on what makes a great drawing. Revelatory gossip is buried in unlikely places: a review of a Fragonard drawing catalogue suggests that New York's most famous interior decorator commissioned fake Fragonards from an equally famous Parisian drawing conservator. Two of those fake Fragonards reportedly hung on J. P. Morgan's walls. Published by the Drawing Society, New York.

For dyed-in-the-wool collectors: fabric finds

People are looking past pictures and costumes to their source and collecting all kinds of textiles: contemporary fabrics from Brunschwig & Fils, Liberty of London, Laura Ashley; cottons from Provence; antique silks, brocades, batiks, lace, linen; ceremonial cloth from Borneo. Last year, New York's Asia Society displayed dazzlingly modern, very old batik textiles. At Tropics, a fabric shop in New York's SoHo, business is brisk in old and new batiks. Unlike old-time fabric collectors who draped velvet chasubles over grand pianos, today's fabric collectors stretch and frame textiles like paintings. They regard fabrics as graphics; they're after color and image.

Fabric sources to note: Cora Ginsburg, Tarrytown, New York, specializes in antique lace, needlework, eighteenth-century chintzes, silks, and brocades; Loewi-Robertson, Los Angeles, has museum-quality laces, brocades, silks, and costumes; Elinor Merrell, NYC, whose treasures include incredible old English cottons; Martin Ullman, Artweave Textile Gallery, NYC, which offers an unerring selection of one-of-a-kind ancient and antique fabrics.

Framable fabrics—such as this embroidered cat by Mariska Karasz—attract collectors now.

HIGH PRICES—WHAT THEY REALLY MEAN

High auction prices can indicate rarity, quality, a trend; they also generate front-page headlines, and the ensuing stories—usually about tension in auction rooms or rising markets—can cause misconceptions. Out of context, a high price means little—often only that two people, after the same object, bid it up.

Last year at a Sotheby Parke Bernet auction, "Icebergs," a landscape by nineteenth-century painter Frederick Church, sold for a staggering $2.5 million, a record price for an American picture sold at public auction. "Icebergs" was big, rare, sentimental; but it wasn't a great picture, and its price reflected more about promotion than anything else. Months before the sale, the painting had been touted. Last exhibited in 1863, lost for decades, "Icebergs" arrived at auction, billed as a "rediscovered masterpiece," and interest was high. "The buyer was hyped into buying it," said one dealer. "Since it sold for a high price, it will always be considered a great painting," said another. Sometimes price indicates as much about the fame of an image as the going stock of an artist. The $750,000 paid at the William Copley sale for Man Ray's famous "A l'Heure de l'Observatoire: Les Amoureux" (1932–34), a painting of giant red lips hovering over a dark landscape, does not mean that the next Man Ray will fetch a sky-high sum—just that famous pictures bring top dollar.

From fame to fortune: Church's "Icebergs"—a rare auction find—sold for $2.5 million.

High auction prices also signal bullish markets. Now is a better time to sell Surrealist or nineteenth-century pictures than to buy them. The paintings by Robert Rauschenberg ("Overcast II," $170,000), Frank Stella ("Sinjerli II," $75,000), and Ad Reinhardt ("Red Painting," $130,000) that made record prices at a recent Christie's contemporary sale represented important periods of major artists. Each had been exhibited in major museum shows, and they were all fresh pictures, which means as much as fame and hype. Knowing an object and its conditions of sale unravels the mysteries of price.

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Becoming a member of The Erno Laszlo Institute simply means you visit our Skincare Specialist in a store near you and begin following one of our skincare rituals. Which one depends on your answers to a series of questions about your skin: how you care for it, how it looks and feels and what problems need correction. We call this questionnaire a Dermatological Review. According to your answers, your skin is classified as a specific "O'Clock" number somewhere between 9:00 and 3:00 o'clock. It's this classification which indicates to what degree your skin is dry, sensitive, balanced or oily and determines your personal skincare ritual. The preparations needed for you to practice this ritual at home are now prescribed and explained. You must use only these preparations and nothing else. They were formulated to bring your skin into balance whether dry and lined, shiny, oily, blemished or extremely sensitive.

3) The effectiveness of our products.

The backbone of every Erno Laszlo ritual is soap and water. It is the key to the success of the ritual. The kind of soap used and what you do before and after our famous washing, rinsing ritual depends on your "O'Clock". If your skin is dry, you will apply oil before washing and use a rich, oily soap. But if your skin is oily or troubled you must use a soap and other preparations that control oil. They require only a few minutes of your time morning and night and are all you'll ever need to care for your skin and keep it glowing through the years ahead.

4) A lifetime of skincare.

When you begin practicing your skincare ritual, your records are sent to The Erno Laszlo Institute in New York and you will receive a Welcome Letter and a Membership Card. Now you are a Member of The Erno Laszlo Institute. As we do not sell single items separately to non-Members, it will be necessary for you to present this Membership Card when you wish to repurchase single items.

Because nothing stays the same...the world, your life or your skin – neither does your Erno Laszlo Ritual. Climate, travel or the simple passage of time all affect the condition of your skin. That's why we like to re-evaluate your ritual frequently to make sure it still meets your needs. Perhaps it will require changing or what we call a "modification". We invite you to visit with our Institute Trained Specialists throughout the country in fine Cosmetic Departments whenever your skin feels that need.

5) Continuous careful research.

Even the finest skincare system in the world can be made better. That's why we never stop trying to improve your skin. We don't come out with a new product every six months. But when we do, you can be sure it will make a significant difference.

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TAXES

Deduct for "special" schools, nonprescription medicines?

How to tell if you rate a tax break for following doctor's orders

BY JULIAN BLOCK

As tax laws go, the medical-deduction rules are fairly straightforward when you're dealing with your doctor's bills. But those rules can become complicated when you want to deduct for schooling of a child with a physical or mental handicap. Your deduction depends on whether your youngster goes to a school that, in IRS jargon, is "special" or "regular."

Your child's schooling is "special" and the cost qualifies as a medical expense when the "principal reason" for going is to use the resources available at the school or institution to prevent or alleviate a handicap. Putting it another way: while the school can provide an ordinary education, the learning must be "incidental" to the medical care.

Some obvious examples of places that pass IRS muster are schools that teach Braille to the blind or lip reading to the deaf. Besides the tuition, you get to deduct the cost of meals and lodging at the school, as well as travel expenses.

But "regular" schooling is another story. Unless you can show that some portion of your payment is specifically for medical treatment, you get no deduction for costs incurred at a school without special facilities. The IRS remains unyielding—even though a doctor believes that your handicapped child will benefit from the curriculum, disciplinary methods, or other nonmedical advantages available at a conventional school.

The IRS takes a particularly hard line against allowing a medical deduction for a private school for a child with minor disciplinary problems or adolescent upsets.

Of course, the IRS's factual approach is not necessarily the final word. But its restrictive definition of special schooling is usually upheld by the courts, though each decision generally turns on its own set of facts. For example, a New York father thought himself entitled to deduct the cost of sending his son to a boarding school because he did so on the advice of a psychiatrist who believed that the school's structure and environment would help the boy's psychological problems. But a district court agreed with the IRS that the school was "regular" because all it provided in return for tuition was a normal education. The court noted that the school did not specialize in problems like the boy's and had no psychiatrist or psychologist on its staff.

• • •

Many people incorrectly assume that the IRS will not allow them to take a deduction for medicines and drugs that they obtain without a prescription from a doctor. Actually, your deductibles include everyday household remedies usually bought and used without the advice of a physician—such as aspirins, laxatives, and products to alleviate colds.

The IRS, however, specifically bars any write-off for what you spend on vitamins and the like that you take to preserve your general health unless they have been prescribed or recommended by your doctor.

When a family illness calls for new and costly drugs, make sure to keep some record of them, such as the prescription label listing the date and price or a receipt on which the druggist notes these details. The IRS is skeptical about deductions for drugs supported only by checks that you happened to cash at the corner drugstore. ▽

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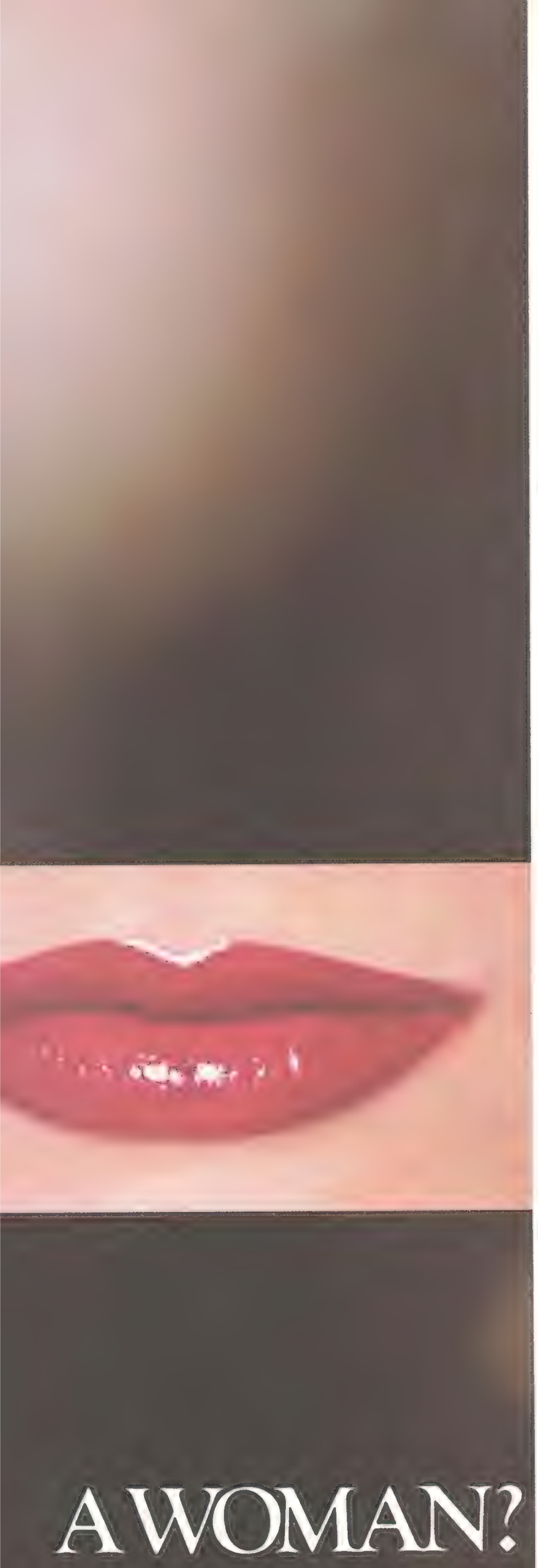

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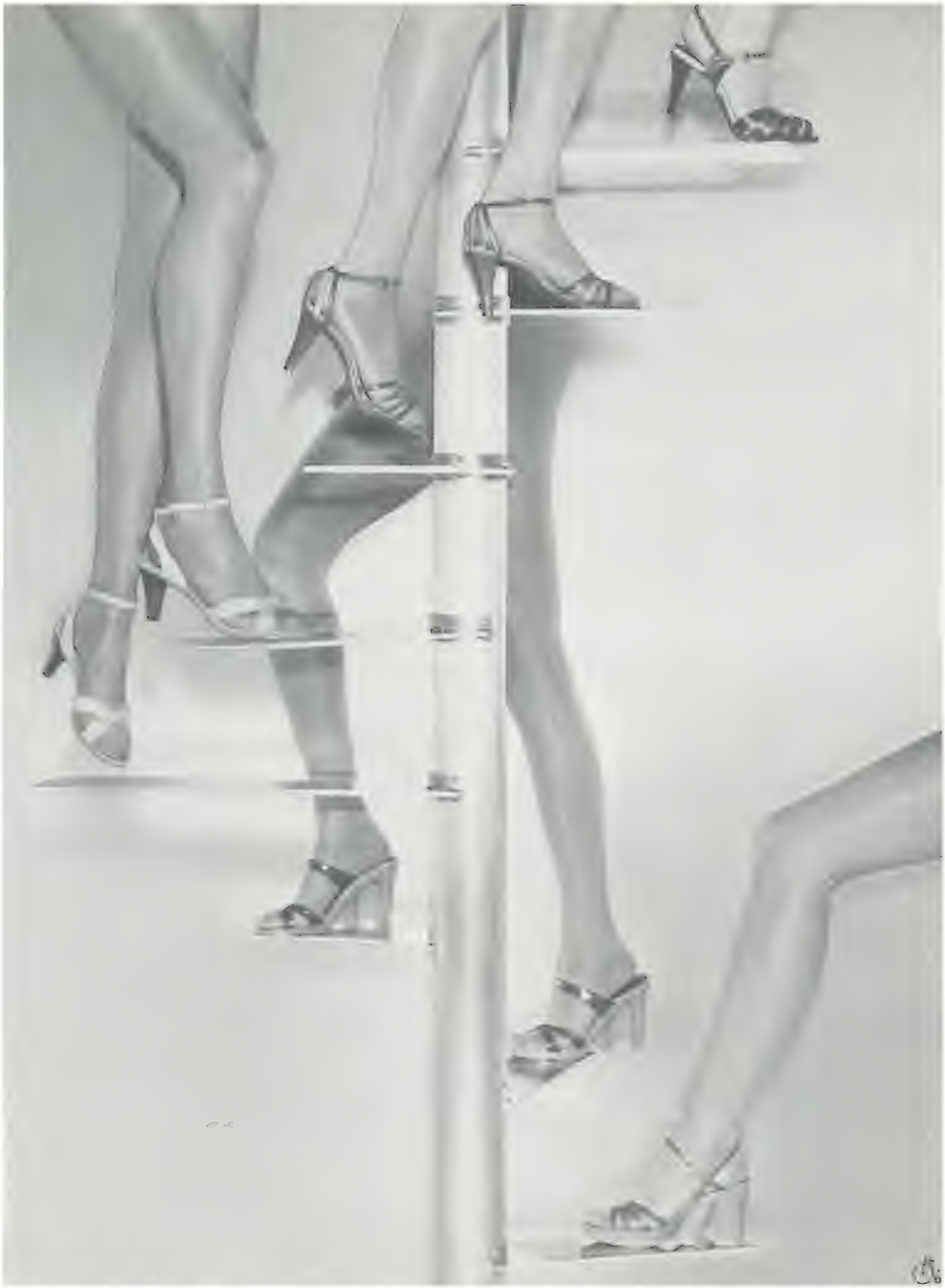

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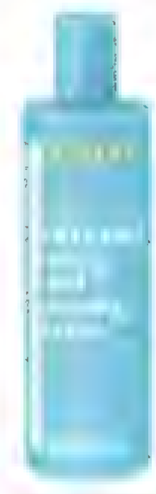
For Normal/ Combination Skin			
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Are you afraid to say no?

Learn now to speak your mind with ease

BY BARBARA LANG STERN

Do you usually say what you mean? Are you relatively comfortable in expressing your wishes, feelings, and needs clearly and directly? Or do you frequently tell people what *they* want to hear to avoid confrontations? Do you try to get others to do things by hints and indirect comments so you won't need to make a straightforward request?

Many people are uneasy when they have to say things that might be met with resistance, disapproval, or hostility. Women particularly seem to have difficulty with this kind of verbal forthrightness—and usually for good reason. Since childhood, many of us have been rewarded for being agreeable, polite, and cooperative. Often we've been brought up to believe that our greatest satisfaction and fulfillment will come from meeting the needs of others. Small wonder, then, that it doesn't come naturally to us to speak out clearly on our own behalf.

Even in minor dealings with others, we may find ourselves in the habit of "cheating" a little in what we say. For instance, as you're leaving a restaurant, the maitre d'hotel asks, "how was everything?" "Oh, fine," you say, when the truth may be that the service was quite poor. But you hesitate to complain, telling yourself that it isn't worth making a fuss about at this point. Yet secretly you may feel you've let yourself down and admire the individual who's able to say, "I felt the service was quite hurried and abrupt."

"It's incredible how much better you can feel about yourself when you have the courage to be open and honest with others," writes Linda Adams in *Effectiveness Training for Women—E.T.W.* (Wyden Books). This practical book is based on E.T.W. courses designed by Adams and given throughout the country.

"The goal isn't to make women totally me-oriented nor aggressively honest," comments Adams. "Honesty *isn't* always the best policy. At times you may choose *not* to say something, out of consideration for another's feelings. You certainly don't have to volunteer to a friend that you dislike her new outfit. But you *can* benefit from developing a kind of assertiveness and communication skill that will enable you to meet your needs and be true to your feelings while still respecting the needs and feelings of others."

Fundamental to accomplishing this are some E.T.W. techniques you might try:

● Be aware of times when you *could* say what you mean with just a bit more effort, and start practicing in those situations that cause you least anxiety.

"Different people have difficulty expressing different kinds of messages or emotions, depending on what makes them feel most vulnerable or threatened," Adams explains. "By working out a hierarchy of your own, you can successfully progress from low-risk to high-risk situations."

● Learn to use messages that accurately disclose *your* feelings without blaming or threatening the other person. If you accuse your superintendent, "You promised three days ago to come fix my leaky faucet and my husband wants it done now!" he'll probably react angrily or negatively to the attack. But if you say, "I'm really upset that my faucet's still leaking," then he may begin to understand what you're feeling.

● It's usually most effective to give a clear, factual reason for your request, so you won't sound authoritarian, and so the other person can empathize with you. *You'll also end up in closer touch with your own feelings.*

You might say, "I'm upset that my faucet's still leaking because I have to mop up a mess when I get home from work every day." Or perhaps the most accurate statement for you would be, "I'm upset that you haven't come to fix my faucet yet, because I keep looking for you and I feel frustrated and helpless when you don't show up."

● Frequently this kind of accurate communication is effective on the spot. However, if someone shows resistance to what you're saying, *don't* reassert your point: that usually comes across as insensitive or aggressive. Instead, shift gears and concentrate on the other person's needs.

"I've been busy," the superintendent protests. Listen actively and summarize his message to be sure you understand him correctly: "You don't have time to fix my faucet?"

"Well, I haven't had time so far. The boiler's broken down twice in the last three days."

At this point, you may be ready to show your understanding of his situation while still trying for a mutually acceptable resolution to your problem: "I realize now that you've got a lot on your hands. Do you think you could spend a few minutes trying to help me so we would both have this one thing off our minds? Or can you think of another way we could solve this?"

● Whenever you know in advance that you'll face a difficult situation, rehearse so you're clear about the results you want and how you can best express yourself.

● Remember, you *don't* have to respond immediately or positively to a question or a request. You can reply, "I'd like to think about that," so you won't end up saying something you don't mean, or agreeing to something you don't want to do. You *can* learn to say, "No, I'd rather not!" ▽

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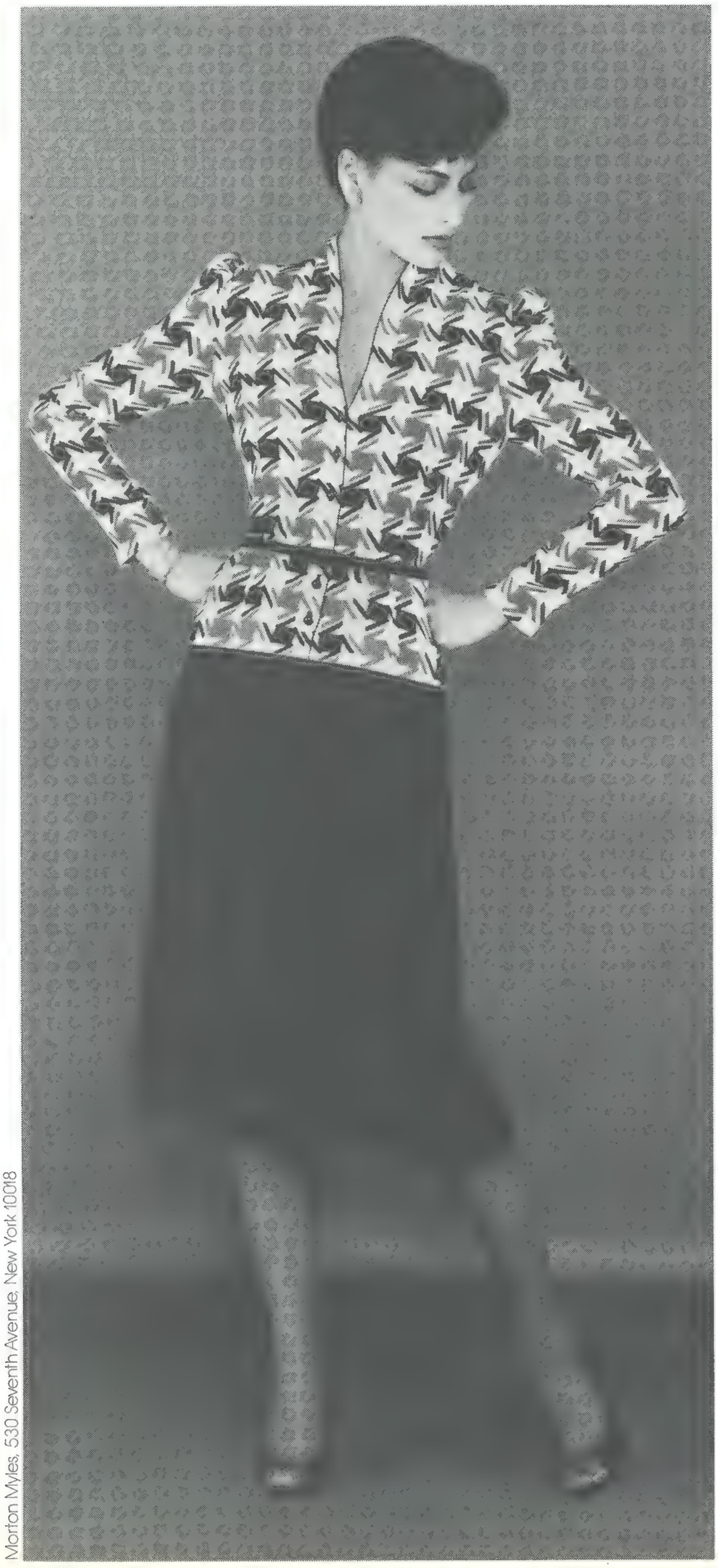

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Take-out secrets: ready-to-go recipes

Cook-at-home specialties from four top New York food shops

BY ARTHUR GOLD AND ROBERT FIZDALE

More about take-out foods on page 257

FROM WORD OF MOUTH

SAVORY MOROCCAN CARROTS

eight servings

2–2½ pounds carrots, peeled, and cut into diagonal ½-inch slices
1 cup olive oil
1 cup red wine vinegar
1 huge bunch fresh parsley, finely chopped
½ head garlic (8–10 cloves), finely chopped
¼ cup ground cumin
¼ cup ground sweet paprika
1 tablespoon salt, freshly ground black pepper

Cook carrot chunks in boiling salted water till tender but still firm. Whisk together oil, vinegar. Add parsley, garlic, seasonings, salt, and pepper to taste. Pour sauce over carrots while still slightly warm. Toss. Can be served hot or cold.

MEXICALI FIESTA CORN

six to eight servings

6 ears cooked corn, kernels scraped off cobs *or* 2 17-ounce cans corn niblets
2 medium-size ripe tomatoes, diced
1 medium-size red Bermuda onion, finely diced
1 medium-size red pepper, diced
1 medium-size green pepper, diced
¼ pound Jarlsberg or Swiss cheese, diced
½ cup grated Parmesan cheese
4 canned green jalapeño peppers, finely chopped
½ cup fresh coriander leaves, finely chopped *or* 2 tablespoons ground cumin
1 teaspoon salt, ground black pepper to taste
1 cup olive oil

Toss corn kernels with vegetables, cheeses, seasonings. Pour olive oil over mixture and toss together lightly.

ROASTED BABY EGGPLANT WITH DILL

eight to ten servings

2½ pounds baby Italian eggplants, quartered
2 large onions, thinly sliced
2 large cloves garlic, finely chopped
½ cup salad oil or olive oil
1 teaspoon salt, coarsely ground black pepper
¼ cup red wine vinegar
¼ cup roughly chopped dill

Layer on greased shallow baking pan or cookie sheet: eggplant, then onions and garlic together. Drizzle with oil. Salt and pepper well. Bake in a preheated oven at 400° for 35 to 45 minutes, tossing occasionally until eggplant is well browned and tender. (Skins should be crisp.) Empty into bowl, cool slightly, then toss with vinegar. Garnish lavishly with chopped fresh dill. Can be served chilled or at room temperature.

RED PEPPER QUICHE

six to eight servings

1 9-inch pâte brisée (recipe follows)
1 medium-size onion, sliced thin
4 tablespoons butter
2 sweet red peppers, julienned
1½ cups grated Gruyère cheese

Custard:
4 eggs
1 cup heavy cream
½ cup milk
¼ cup chopped fresh herbs of choice (parsley, dill, tarragon, chervil)
1 teaspoon salt
¼ teaspoon ground cayenne

Sauté onion in 2 tablespoons butter until browned. Set aside. Heat 2 tablespoons butter till sizzling. Sauté pepper slices quickly over high heat (they will take on a blistered appearance). Fill crust with cheese. Layer onions, then peppers. Whisk together eggs, cream, milk, seasonings, and pour custard over pie to fill. Bake in preheated 350° oven for 45 minutes.

PÂTE BRISÉE (for Red Pepper Quiche)

1 cup sifted unbleached flour
1 teaspoon salt
6 tablespoons butter, cut in ½-inch slices
3–4 tablespoons ice water

Sift together flour and salt. Work butter into flour mixture gently with fingertips until mixture resembles coarse meal (pea-size bits). Toss in ice water and work into dough very lightly till dough just sticks together. Place on floured surface or marble and flatten with heel of palm 2 or 3 times so that butter is layered through dough. Chill one hour. Roll into 9-inch circle on floured board and fit into pie tin. Chill again before filling and baking.

FROM THE RED HERRING

GRAVLAX

about six servings as main course, more as appetizer

1 piece very fresh salmon from midsection, not less than 3 pounds, boned
For each pound of boned salmon, use:
1 tablespoon sugar
1 tablespoon coarse salt (kosher type)
1–2 teaspoons coarsely crushed black pepper corns
1 good-size bunch of dill, coarsely chopped, stems and all

Use a glass, enamel, or plastic (no metal) square dish, just big enough to hold salmon. Sprinkle some of spice mixture plus some dill on bottom of dish. Rub salmon well with spice mixture on all sides. Place one piece, skin-side down, in dish and sprinkle with most of dill mixture. Place other piece, skin-side up, on top of first piece, fitting thick part against thin part of lower piece. Sprinkle remaining spices and dill on top. Leave for about 24 hours in refrigerator, turning occasionally. When serving, scrape off dill and cut like smoked salmon, in thin slices.

Serve with Mustard-and-Dill Sauce. Recipe follows.

MUSTARD-AND-DILL SAUCE

about two and one-half cups

1 tablespoon wine vinegar
½ cup sugar
1 cup sweet mustard (like Gulden's Spicy Brown)
1 cup oil (not olive)
½ cup finely chopped dill

Mix vinegar, sugar, and mustard. While constantly stirring, slowly pour in the oil, as with mayonnaise. This is best done with an electric beater. Stir in dill.

BEEF À LA LINDSTROM

four to six servings

1 pound best quality beef, finely ground (3 times with fine blade of meat grinder)
5 egg yolks
⅓ cup heavy cream
2 beets, 2 cooked potatoes, 1 onion; all small to medium-size and chopped into minute cubes; should make about 1½ cups
1 tablespoon small capers
Salt, freshly ground pepper to taste (about ½ tablespoon salt, ½ teaspoon pepper)

Mix all ingredients well, starting with meat, yolks, and cream. Roll into balls, no bigger than ⅔ size of a golf ball. Fry very quickly and lightly in hot skillet with plenty of butter. Outside should be nicely browned, inside rare and moist. Delicious served hot or cold.

(Continued on page 115)

FABRICS BY
TARONI

TAKE-OUT SECRETS

(Continued from page 113)

FROM E.A.T.

ELI ZABAR'S PASTA WITH WHITE TRUFFLE PURÉE

four servings as main course; six servings as first course

1 pound imported linguine, fettuccine or any other long, flat pasta
1 tablespoon olive oil
4 tablespoons sweet butter (at room temperature) cut into 4 pieces
Salt and freshly ground pepper
3 teaspoons of white truffle purée (Pâté de Tartuffe) available at E.A.T. all year round

First, warm plates in a low oven.

Bring large pot of salted water to rolling boil. Add oil, linguine, and stir to separate strands. Cook, testing often, just till *al dente.* Do not overcook. (If using freshly made pasta, a couple of minutes is usually enough.) Drain immediately. To same pot which is still quite hot (but off stove), add butter and stir a bit to melt. Immediately, add drained pasta, the truffle purée, ½ teaspoon of salt, and several generous grinds of pepper. Mix well from bottom of pot up. Transfer at once to warmed plates and serve, passing pepper mill.

BAY SCALLOPS WITH BRUSSELS SPROUTS

four servings

1 pound tiny fresh Brussels sprouts
1¼ pounds bay scallops
Salt
4 tablespoons sweet butter
Freshly ground pepper to taste
¼ to ½ cup sherry, Port, or dry white wine

Blanch Brussels sprouts: bring pot of heavily salted water to boil and add sprouts; as soon as water boils again drain sprouts into sieve. Refresh them under cold running water and drain again. Spread them out to dry on paper towels.

Rinse scallops under cold running water and drain well. Melt butter in large heavy skillet. As it begins to brown add scallops. Sauté, turning, for about a minute till they begin to brown. Add drained sprouts, season all to taste with salt and pepper and sauté for another minute or so. With slotted spoon carefully remove scallops and sprouts to warmed serving dish.

Add sherry to skillet. Cook over high heat, scraping brown bits from sides and bottom of skillet into liquid, until liquid has reduced to thick, syrupy, brown glaze. (There won't be much sauce.) Spoon sauce over scallops and serve, or, return scallops and sprouts to skillet, mix carefully to coat with sauce and bring skillet to table.

(Continued on page 116)

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TAKE-OUT SECRETS

(Continued from page 115)

FROM BONTÉ

PEAR TART (Tarte aux Poires)

six to eight servings

Pastry (*pâte brisée*)—for an open-face 9-inch tart shell, to be prepared the day before making tart
1 cup all-purpose flour
1 stick sweet butter (4 ounces or 8 tablespoons); must be cold and firm
2½–3 tablespoons ice water
½ teaspoon salt

Place flour in food processor with steel blade. Cut cold butter into 12 slices and arrange on top of flour. Process 5 to 7 seconds. Remove mixture to another bowl. Add ice water and salt to processor. Place flour-butter mixture *on top* of water and process for another 8 to 10 seconds. Do not overblend! Mixture should stick together and there should be heavy traces of butter in finished dough. If it does not stick together, process with quick on and off running of motor for another few seconds. Turn out onto lightly floured board and roll it into ball. Wrap in plastic and store in refrigerator overnight.

To make by hand, cut cold butter, salt, and flour together with pastry cutter or two knives just till consistency of coarse meal. Add ice water, mix till dough forms a ball. More water may be needed.

Pear Sauce (to be prepared a day ahead)
3 large, ripe but firm pears
2 tablespoons sugar
2 tablespoons sweet butter, cut into few pieces

Peel and core pears and cut into small pieces. Place in small ovenproof saucepan or baking dish. Sprinkle with sugar, dot with butter, and bake in preheated 400° oven, uncovered, for 20 minutes. Remove from oven and cool. Should have consistency of heavy applesauce. Remove and discard any excess juice.

Poached Pears (to be prepared a day ahead)
6 large, ripe but firm pears
Bottle of good red wine
½ cup sugar
½ cup apricot jam or apple jelly for glaze

Peel pears but do not core. Place in enamel-lined saucepan large enough to hold them in one layer. Add wine to cover, sugar. Cook over high heat until liquid begins to boil, lower heat, cover and simmer for 30–40 minutes. Pears should be tender but still quite firm when tested with tip of sharp knife. Remove from heat and let cool in pan. When cool, cover and place in refrigerator overnight.

A few hours before you want to serve tart, remove sauce, poached pears, and dough from refrigerator. Roll out dough on lightly floured surface into 12-inch circle, ⅛-inch thick. Place flan ring or pie tin with removable bottom on center of baking sheet. Fold dough over rolling pin and center over flan ring. Unfold dough carefully to cover ring. Carefully ease edges of dough down inside ring so dough isn't stretched. Sides of tart should be slightly thicker than bottom. Trim edges of dough, then pinch them so dough stands an even ⅛ inch higher than ring. Press down with back of fork to decorate edge of tart. Return tc refrigerator for an hour or two before baking.

Cut 12-inch circle of parchment paper, then make 1½-inch cuts all around edge at 1-inch intervals. Center paper over dough in baking mold and press down to cover bottom. Cut edges overlap to cover sides. Fill to top with dry beans or lentils so tart shell holds together during baking. Bake 30 minutes in preheated 350° oven. Remove from oven, carefully remove beans and paper. Brush dough with 1 beaten egg and return to oven for 5 minutes. Cool on wire rack.

Assembly

Line tart shell with layer of pear sauce. Carefully remove poached pears from wine syrup. Core pears and cut each in 12 slices. Arrange pear slices on top of pear sauce, overlapping so wine-reddened edges are visible. Start with circle at outer rim of tart; fill in center. Set tart mold on cookie sheet, bake in preheated 350° oven for 30 minutes. Cool on wire rack. Make glaze by heating ½ cup apricot jam or apple jelly over low heat till melted. Brush evenly over top of tart.

Slide finished tart from flan ring onto serving dish with two large spatulas. If using a tart tin with removable bottom, set it over coffee can, loosen outer ring with knife, remove rim by sliding it down. Loosen tart from bottom with spatulas and slide onto serving dish. ▽

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Growing up healthy, keeping fit

Today, shaping-up is a way of life

BY P.L. BUCKLEY

One of every four years is marked by presidential politics and Olympic sweethearts. The first preoccupies us, the second captivate us. American women, especially, are watching these young girls, who have come to symbolize the new spirit of fitness and health—and who are on the verge of joining a generation that deems leotards as indispensable as evening gowns. In 1972, the Olympics gave us the Soviet Union's Olga Korbut; 1976 brought Romania's dark-eyed Nadia Comaneci—both champions made conquerors by the mass media. What dazzled us most perhaps was their youth—these little girls already outshining their mentors.

This year, the Games' darling may be Tracee Talavera: as pixie as Olga, as solemn in performance as Nadia, Tracee is all-American perfection—small, dark, and built like a mosquito. In recent national competitions, she has established herself as one of the finest gymnasts in the country, garnering near-perfect scores. She, too, is young, so young that she just makes the minimum age requirement (thirteen) for Olympic competition.

Should she qualify, Tracee will be a member of the best Olympic team her country has ever produced. Nineteen-eighty represents the first time the United States will be able to compete with Soviet-block countries in women's gymnastics. The first products of the gymnastics craze, ignited by Olga in 1972, are coming of age—that is, twelve through sixteen—and the old lady of the U.S. team is likely to be a nineteen-year-old: an indication that the United States is beginning to treat its athletically gifted children with as deadly a seriousness as Eastern Europe treats theirs.

Across the country, the farm-league movement (sports programs for youngsters) is booming. Every Saturday thousands of kids don uniform jerseys and compete against each other in soccer, ice hockey, baseball, and basketball. Summer sports camps are prospering, and more and more parents are becoming full-time coaches for their children.

A new free-world phenomenon is the rise of training centers for talented young athletes, often incorporating schools and year-round dormitories.

Although she has grown up in Walnut Creek, California, and still considers it home, Tracee Talavera spends most of her time at the National Academy of Artistic Gymnastics in Eugene, Oregon. There she lives with her coaches, attends school, and spends between five and six hours daily in the gym. Muriel Grossfeld's School of Gymnastics in Milford, Connecticut, is responsible for several nationally ranked competitors.

As swimming requires less specialized equipment, young swimmers usually train from home. This is not to say that these athletes are any less serious about their sport—the U.S. women's team is expected to sweep the Moscow golds, spearheaded by world-record-holders Cynthia (Sippy) Woodhead, fifteen, Tracy Caulkins, sixteen, and Mary T. Maegher, fifteen. These girls rose to the top of their field when the rest of us were learning how to dog-paddle!

Let's not forget Tracy Austin who last September became the youngest person ever to win the U.S. Open, and at age sixteen was pronounced "an older woman" by Andrea Jaeger, a precocious fourteen-year-old hot on her heels. Even John McEnroe, the other U.S. Open champion, is not old enough to have outgrown his nickname, "The Brat."

Chances are Tracee will spirit her way into a berth on the 1980 Olympic team; and chances are that when she catapults down from the uneven bars she will catapult to a medal and onto the covers of everything from *Sports Illustrated* to *Seventeen*.

Olga who? ▽

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YOUR LETTERS

(Continued from page 20)

We wonder why, since Vogue is a women's magazine, your staff chose to go to a man for information and or comments about women who are composers, performers, or pedagogues. There are more women than I can enumerate here who are highly qualified to have written a comprehensive and informative article for Vogue. It was gratifying, however, to read that Mr. Rorem considered three women to be among the six that he named as the best living American composers. We wonder why their music is not then performed more often in public, why it isn't heard more on the radio, and why their names aren't more widely recognized by the general public! . . .

(Ms.) Tommie Ewert Carl, Executive Director
American Women Composers, Inc., Washington, DC

More aid for ERA

I was pleased to note that Vogue joined with thirty-five other magazines in November to air perspectives on the Equal Rights Amendment. Such discussion certainly serves your readership well. Jacqueline G. Wexler's article is a moving, personal account of her grappling with her religious tradition's perspective on women. That could only have been a painful and difficult process. I feel very fortunate to belong to a religious tradition, Reform Judaism, which advocates both religious and civil equality for women.

Thank you for presenting this article.

Rabbi Deborah R. Prinz
New York, NY

EDITOR'S NOTE: *To date, letters in support of Jacqueline Wexler's article outnumber those against it by a ratio of 24 to 1.*

Art mag alive and well

In her recent column on new art magazines ("Talking About Art," November, 1979), Barbara Rose wrote that "*Portfolio*—a kind of *Reader's Digest* of art history—seems about to go under." I find the characterization of our editorial content gratuitous and offensive, but the statement about *Portfolio*'s economic condition is altogether false and misleading.

A bimonthly devoted to the visual arts, *Portfolio* has been in existence only since April. Yet it is already, with 85,000 subscribers, the largest fine-arts magazine in the country, outstripping its nearest competitor in the field by nearly 20,000. Advertising pages have increased by almost 100 percent over the last three issues to a total of 53 for the 124-page December/January issue—a healthy ratio by any standard for a seven-month-old publication. All indicators suggest that these figures will be even stronger in 1980. . . .

Edwin S. Grosvenor
Editor and Publisher
New York, NY

Turbeville takes

The photographs by Deborah Turbeville in your November issue (pp. 338–349) are extraordinary. They are elegant, whimsical, charming, appealing—compelling. Ms. Turbeville's work deserved to be the focus of your article on fashion photography.

Perhaps there is something to be said for women photographing women? Certainly these pages are statements in and of themselves.

Thank you for the pleasure of pure, simple and very good work/art. Please continue to have Ms. Turbeville work for you whenever possible.

Deborah A. Reynolds
Takoma Park, MD

Cleaning up our attitudes

The Massachusetts Committee On Household Employment applauds Vogue for Lisa Berger's article, "Active life: new support at home," (Sept. 1979).

As a charter member of the National Committee On Household Employment (N.C.H.E.), we have worked for legislation to insure household workers receive minimum wage and Social Security benefits by law. But legislation is only the tip of the iceberg. Until archaic and condescending attitudes toward domestic workers are corrected, the monetary gains will simply remain an empty victory.

Ironically, the very women who have embraced the Women's Movement to achieve their rightful place in the professional hierarchy are very often the worst offenders when they deny their housekeepers equal respect.

Ms. Pauline Hogan, President
Massachusetts Committee On Household Employment, Boston, MA
Ms. J. M. Brodeur, Director
Homemaker/Health Aide Training Program, Boston, MA

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The World Wildlife Fund has assigned to The Franklin Mint the responsibility for crafting and distributing the collection. The spoons will be crafted for subscribers only, and only as a complete collection. There is a further limit of one collection per person.

Thus, the edition will be strictly limited to the number of eligible subscriptions entered during the official offering period.

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The Butterflies of the World spoons will be cherished not only by the present generation, but by those that follow. This is the first announcement of the collection. To be accepted, the Advance Subscription Form below must be returned to The Franklin Mint, Franklin Center, Pennsylvania, postmarked by March 10, 1980. After a final announcement in June, the edition will be permanently closed.

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Life insurance: should you buy it now, or never?

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BY WILLIAM FLANAGAN

There has been a lot of furor over the question of life insurance lately—mostly in evaluating whole-life (or cash value) policies versus term (simple coverage) insurance. But the dust being raised by combatants shouldn't obscure the important questions. The issue is not so much which type of life insurance you need, or your husband needs; what's more important is whether you need insurance at all, and if so, how much?

Let's consider the need first, for various individuals:

● **Young, single, no children.** Unless you have dependent parents, you need life insurance about as much as a pet rock. Sure, life insurance is inexpensive for you now; it's like a wood carving at a Haitian market, the price is terrific but what are you going to do with the thing? You may have some group coverage from an employer that will more than take care of funeral expenses in the event you die prematurely. Make your parents beneficiaries. After all, they made it all possible.

● **Divorced, with children or other dependents.** It depends. If your former husband is well off, well insured, and has made ample provisions for your children, you might be able to get by without it. If you are working, your group insurance may be enough. Incidentally, if you are now in the midst of, or are contemplating, a divorce, make sure you consider insurance when negotiating a settlement and support arrangements.

● **Widowed, with children.** Chances are, no one has to tell you of the importance of life insurance. While your children are young, you probably need more coverage than an employer offers; and, until the children are on their own, renewable-term insurance makes a lot of sense.

● **Married, without children.** If you and your husband are both working, life insurance is probably an unnecessary luxury for you both. If you own a house, you might consider decreasing term insurance on the mortgage, so that, if one of you dies before the mortgage is paid off, the other will not have the burden of meeting the entire mortgage payment single-handedly.

● **Married, with children, and working.** If your company does not have a pretty generous policy, you probably need more insurance. If you are working to supplement the family income, your family will need insurance should something happen to you. Again, renewable-term insurance is worth considering until the children are on their own.

● **Married, with children, and not working.** You don't need more than minimal coverage yourself, but you had better make sure your husband is properly covered, especially while the children are young. In many households the question of insurance coverage for the husband is a touchy one. So touchy that many women are reluctant to bring it up in more than a general way. That could be a very big mistake. Remember, in three out of four intact marriages, wives outlive their husbands.

How much insurance do you need? You have probably heard rules of thumb about being insured for three, *(Continued on page 128)*

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LIFE INSURANCE

(Continued from page 126)

four, or five times your annual salary. Like most rules of thumb, this one is highly unlikely to fit you properly. First of all, remember that the basic purpose of life insurance is to replace needed income, not provide windfalls. Insurance coverage is not cheap; and, generally, the more you need it, the more it costs. Paying for more insurance than you actually need is using money that might be better invested elsewhere.

To determine the exact dollar amount of insurance you need, you will have to sit down with pencil, paper, and all your income and expense records. In *Everyone's Money Book* by Jane Bryant Quinn (Delacorte), you will find work tables that take you step by step through all the computations needed to come up with the appropriate figure for you and your family. The book's section on life insurance alone is worth the purchase.

A lot of things must be considered. For example: The family's cash assets, other sources of income besides salaries, lump-sum expenses at death, family living expenses, children's college plans, expenses for the surviving spouse after the children grow up, etc. It is a tedious task, still it is worth the effort. Overspending for insurance you don't really need is almost as careless as not having enough.

Insurance tips from a specialist

If you are, or your husband is, a top executive with a big company, chances are you have the help of a financial planner in working out insurance needs, taxes, estate plans, and the like. Tom Hynes, a financial consultant for Ayco Corp., a firm specializing in tax and financial planning for executives, points out some things to bear in mind regarding insurance, if you are, or your husband is at a top-income level.

- Putting the husband's insurance policy in the wife's name (she pays the premiums) is generally desirable—though problems may ensue if husband and wife later divorce—because it keeps the proceeds from the policy out of the husband's estate. This could save taxes, and give a widow cash for operating expenses while her husband's will is probated. But there is also another option—have the proceeds go into a trust, which then distributes cash to the surviving spouse, children, etc. For the moment, at least, the Internal Revenue Service still permits this practice.
- Provision in your insurance plan should be made for a "capital reserve," in addition to expense money. This would permit a child or surviving spouse to start a business, seize an investment opportunity, meet an unexpected catastrophe.
- Insurance provision should be updated frequently. As children grow, income increases, expenses go up and down, your insurance needs change—especially in these periods of high inflation. It is best to review your plan annually.
- Insurance is probably not the best place to provide for your children's education. Trusts can be set up which can have higher yields and offer tax advantages.
- As generous as company insurance programs generally are for top-level executives, they often cease once an executive retires, or within a few years of retirement. Also, such plans are not usually portable—you cannot take it with you if you change positions. The time to consider augmenting or replacing company insurance is well before retirement, or a job change.

Note: Insurance sales people, sometimes a much maligned group, are still very good sources for information and advice, provided you understand that they earn their keep from commissions. It is unreasonable to expect an enthusiastic salesperson not to try to sell policies that net the heftiest commissions. Thus, it is a good idea to treat your insurance salesperson the same way you do your stockbroker—as someone to provide information and take your order. Do the basic decision-making on your own. ▽

Tax-saving way to plan: put insurance proceeds into a family trust

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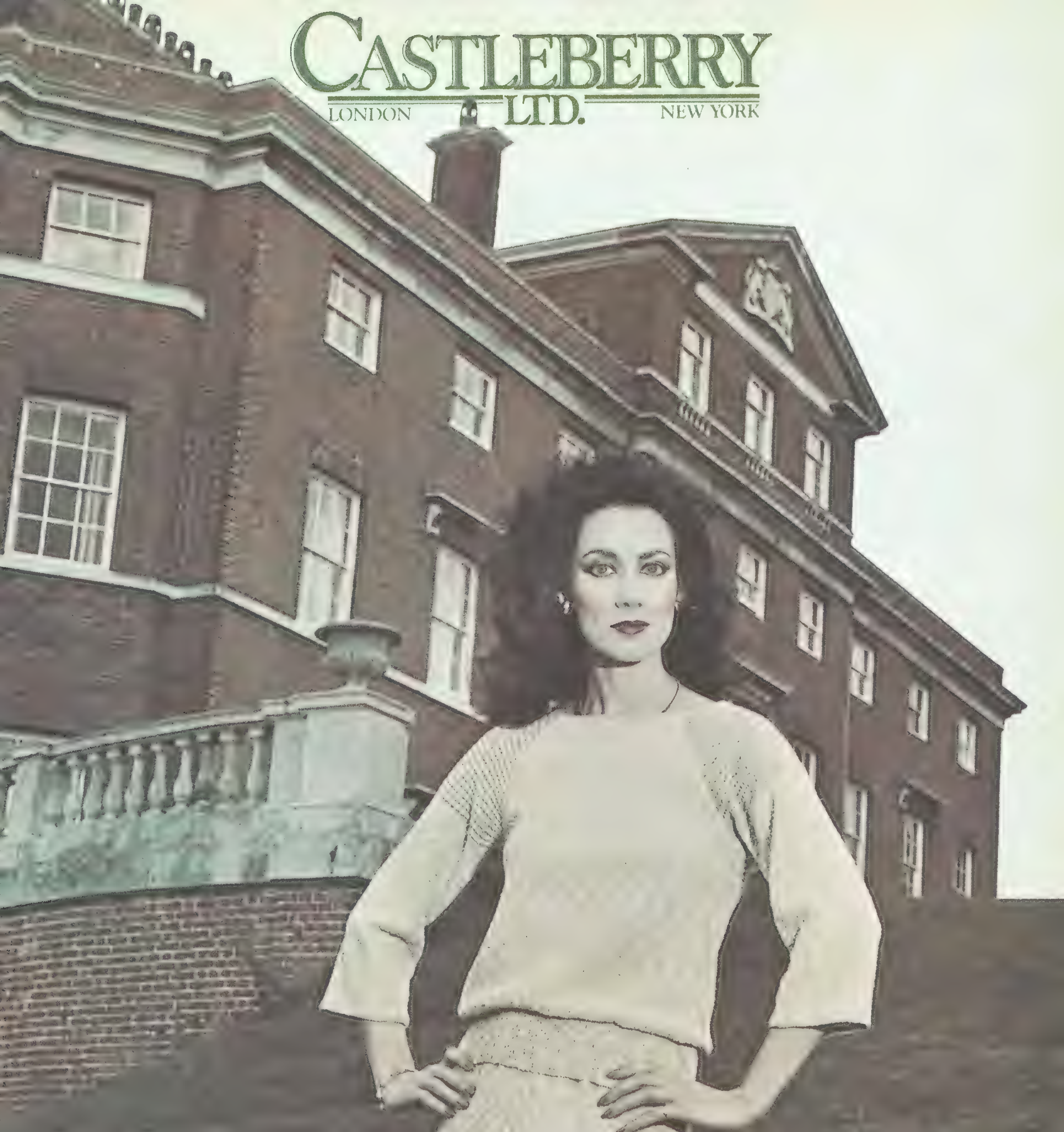

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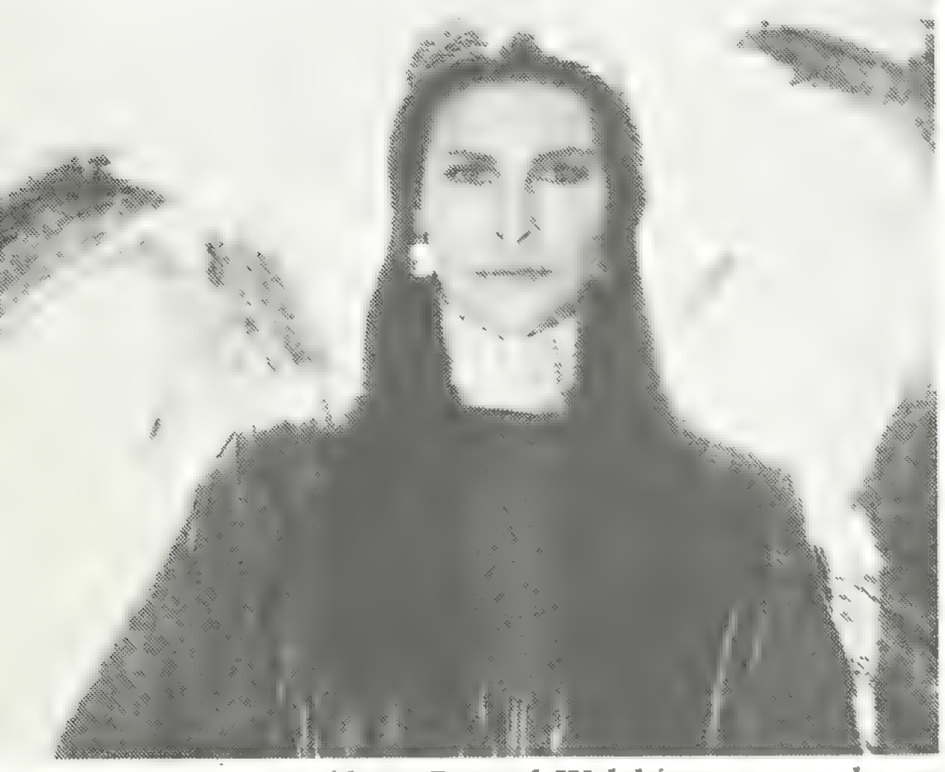
Talking about... TV

By Diane English

Olympic fever...horse opera for soap buffs... TV's time machine

Olympic fever breaks out on February 13 when ABC records the opening ceremony of the XIII Winter Olympics in Lake Placid, New York. On screen, we'll watch skating dazzlers Linda Fratianne, Charles Tickner, and Tai Babilonia and Randy Gardner (*above,*) go for the gold. But *behind* the scenes, there's a whole other Olympics taking place: the fifty-one-hour broadcast endurance event with Roone Arledge captaining the eight-hundred-person ABC staff that pulls it all off. Broadcasting the Olympic games is "a logistical nightmare," as one ABC staffer put it. An estimated $75 million worth of equipment has been dropped on the little Adirondack village—including one hundred miles of cable. Major concerns: How to quickly transport cameras and tape machines between locations in the spectator-clogged village. (The fastest way: expert skiers!) How to deal with laundry for eight hundred people in a town of only three thousand. How to keep the mountain's furry little creatures from eating underground cable. But the unsung heroes of the Olympics have to be the cameramen who will take turns at the top of Whiteface Mountain recording downhill racers as they leave the gate. At the summit, the chill factor is 60 degrees below zero! And you wanted to be in show business. . . .



As an Indian, Raquel Welch ages to one hundred in "The Legend of Walks Far Woman"

THE NEW RAQUEL: SHE'S BETTER THAN EVER

Raquel Welch (who proved on the pages of *Playboy* that she's not getting older, she's getting better) stars in NBC's *The Legend of Walks Far Woman* as an Indian woman whose life is radically altered by a rapidly changing society. Raquel brought the project to NBC after reading Colin Stuart's novel of the same name. The drama has been scripted by novelist/screenwriter Evan Hunter. But the real star of the show is the makeup expert who had to gradually age Raquel to one hundred years.

Timeliest TV

The networks nervously bite their nails as off-network programming (pay TV, cable, disk, cassette, etc.) begins to make the first visible dent in ratings. Example: Home Box Office, Time-Life's subscription TV service, has "Time Was" with Dick Cavett, a decade-by-decade review of the century, fashioned from newsreels. Thanks to an invention called UltaMat, Cavett appears to be sloshing ashore with MacArthur and conversing in the oval office with Truman. Quipped Cavett, "You can do anything with anyone in history. The potential for pornography is amazing."

WHAT VIEWERS NEED TO KNOW...

If you haven't watched any daytime television lately, things are getting downright prurient. While sponsors are pushing products to get the odor out of your carpet, soap-opera characters are doing things that would make the Ivory Snow lady blush. Daytime television is changing as melodramatic organ music is scrapped for sophisticated story lines with contemporary characters. But over at ABC, a whole new idea is invading daytime programming. It's called *FYI* —a series of thirty-second informational messages that ask viewers if they know how to talk to their daughters about menstruation, how to talk to their husbands about sex, or if drinking and smoking are dangerous during pregnancy. Each public service "commercial" will be broadcast fifteen times per week in between soaps and game shows. Issues are researched by experts and presented on-camera by Hal Linden—who is convinced that with the potential of *FYI,* he's got ". . . a tiger by the tail."

FYI is the brainchild of Jacqueline Smith (not to be confused with the *other* Jackie Smith) who is the vice-president of Daytime Programming for ABC. She's as addicted to her own soap operas and game shows as viewers are. But make no mistake: this is a shrewd lady who knows her audience. "Daytime viewers have come out of the closet," she says. "We expect *FYI* to be very successful." Several 90-minute *FYI* specials are in the works—including one that asks the loaded question, "Do you really want to be a parent?"

WESTERNS: THEY'VE NEVER BEEN WILDER

The wild West is back in style—not only according to Ralph Lauren, but according to network executives who find that "the Western" is gaining new popularity. As *Happy Days* and *Laverne & Shirley* slowly drop out of the top ten, we've seen *The Last Ride of the Dalton Gang, The Last Hard Men, The Chisolms,* and *Young Maverick.* But the new West has never been wilder than on CBS's smash hit *Dallas.* It's soap opera with oil and spurs, and addicts should be delighted with the spin-off, *Knots Landing.*

Out of the West—the cast of TV's soapiest (and most successful) Western, "Dallas"

BEERS

By Barbara Ensrud

A recent convert's guide to the most popular drink in the world

A great beer mystique is abroad in the land. Experts and connoisseurs hold comparative blind tastings just as with wine—and often with results just as surprising. Publicized taste-offs like those held by James Robertson, author of *The Great American Beer Book* (Caroline House) put the spotlight on beers that most of us have never heard of before—Pearl's of Texas, Iron City Draft of Pittsburgh, or Chippewa Pride of Wisconsin. Import sales are surging and obscure regional American brews that once seemed destined for extinction (bought up or edged out by the large brewers) are thriving. Collecting esoteric beer cans is a cult in itself.

INSIDER'S INFORMATION

A well-made beer brimming with mouth-filling flavors, balanced, subtle in complexity, a fine dense natural head of foam (no foaming agents, please) with a firm, clean lingering finish can be a wonderfully satisfying experience—and one to enjoy in good company. But only beers with a strong individual statement to make provide it. By and large, you will find the most interesting among the vast array of imported beers and ales available, and small regional brews.

Last winter, I attended a beer tasting in New York's Westchester County (a nice change of pace) and discovered an astonishing range of flavors and styles, many not widely available until recently. My supermarket (Pioneer, at Columbus Avenue and Seventy-fourth Street, in New York City), I now find, carries one hundred different beer brands. On the West Coast, the Wine House in West Los Angeles stocks over one hundred. I like a generous, distinctive flavor in beer; and since the tasting, I've discovered dozens of others that have given me a new interest in malt beverages.

People get very emotional about their favorite beers. That is how mystique grows up around a particular brand. This happened quite spontaneously with Coors. The Coors mystique seems to be rapidly dissolving, however, because its fragile quality hasn't held up east of the Rockies. Out West where it is made, this beer is probably still the most excellent of light beers; but in the East, after its long journey, it seems watery and weak.

Other regional beers are beginning to acquire mystique, like Anchor Steam Beer of San Francisco. When I tasted the beer's distinctive rich malty flavor I could see immediately what all the enthusiasm was about. Its deep burnished amber color, like the last rays of a Pacific sunset, is a visual delight as well. I would drink Anchor all the time if I could get it. But production is very small—it is one of those handmade beers available only locally. Fritz Maytag, president of Anchor Brewing Company of San Francisco, has created a model small brewery where everything is done in the traditional old-fashioned way. Maytag sees two trends. "The worldwide trend is to blander, lighter low-cal beers," he said. "But there's a counter-trend—much smaller in scale though as significant percentage-wise—among people looking for more quality and flavor, the same people who look for it with food, cheese, wine." Maytag believes both trends will persist, dozens of other smaller breweries will spring up in the next decade, he says, "one day people will speak only of giant brewers and tiny brewers. There will be nothing in between."

Regional breweries on the whole seem stronger than ever, according to Fred Huber, a Wisconsin brewer and past president of the association of small American brewers in Chicago. "The American people seem to be getting tired of the bland beers, and that represents a real chance for the high-quality regional brewer to survive," said Huber, whose own brew, Augsburger, is one of the most highly regarded among connoisseurs. "In 1970, it was projected that by 1980 there would be only ten breweries in all of America. But here we are at the end of '79, still twenty-five strong among the small brewers."

TYPES OF BEER	DEFINITION	LOOK FOR
LAGER	From the German word meaning "to store or age." Now used to describe the clear, golden beers, including the "light" ones, that are most popular. *Pilsener* is a style of classic, brilliantly clear lager first made in Pilsen, Czechoslovakia	Schmidt's, Olympia, Beck's, Dortmunder, Wurzburger, Foster's of Australia, Meteor, Kirin. Holland's Heineken is the largest selling import
DARK BEER	Also lagers, but with higher quality of roasted malt, slightly sweet, full, rich, highly developed flavor	Heineken, San Miguel, Dos Equis, Prior's Double Dark, Tsing-Tao from mainland China
ALE	Higher in alcohol with a stronger flavor of hops and often more malt. Fermentation at high temperatures causes yeast to float to the top of the liquid, the opposite of bottom-fermented lager, where the yeast sinks to the bottom of the vat	Rainier, McSorley's Cream Ale, Canada's Ten Penny or Molson, Bass Pale, MacEwan Tartan
STOUT	Ale made with heavily roasted malt. The most famous stout, Guiness of Ireland, is dark and thick with an underlying sweetness offset by strong hoppy bitterness topped by a perfect head of creamy foam	Mackeson, O'Shaughnessy's
PORTER	Dark, heavy-bodied brew with rich malt flavor, slightly sweet, creamy texture	Anchor Porter, Yuengling Porter (Pennsylvania)
DRAFT	Unpasteurized beer from a keg, piped under pressure straight into mug or glass. Bottled beer is better than canned (the thickness of the glass keeps it fresher longer); draft is better than either—smoother, more flavorful, less carbonated	Schlitz or Budweiser: try them first from the bottle, then the can, and if you can find it, on draft
BOCK	Very dark, slightly sweet beer usually strongly flavored with hops	Schmidt, Stroh, Genesee, Wurzburger, Dinkelacker
MALT LIQUOR	Heavy malt flavor but only medium dark color, often higher in alcohol	Carlsberg Elephant Beer: well-balanced flavors

SOME BEER FACTS

Today, beer, next to water, is the most popular of all beverages. Worldwide consumption of beer is a billion and a half gallons a year. . . . There are about thirty-eight breweries in all in the U.S. Of the thirteen giants, Anheuser-Busch is the largest. . . . A full-flavored beer should not be too cold—about 45° is just right, served in pre-chilled mugs or glasses. Beer life is not long, so the fresher it is, the truer its flavor.

THE BEST REGIONAL BREWS

Leinenkugel's and Rolling Rock (both from Pennsylvania), Huber's Augsburger (Wisconsin), Dixie (New Orleans), Maximus Super (Utica, New York), Cold Spring (Washington and Minnesota), Shiner (Texas), and Henry Weinhard's Private Reserve (Oregon), or specialties of the larger producers like Andeker and Michelob. All are lagers.

HOW BEER IS MADE

Beer is a malt beverage brewed from a mash of cereal grains, mostly barley. The barley is moistened so it will germinate, then kiln dried to stop germination. The dried barley is now malt; mixed with hot water, its soluble starches become fermentable sugar (maltose) that yeast converts to alcohol.

The qualities of the barley malt are what give beer its basic flavor and character, body, color, and crest of dense creamy foam. To produce dark beer, the malt is roasted, sometimes caramelized, for a deep color and rich, mellow flavor. Hops, pungent little dried flowers, are added for bitterness and zest.

Barley is expensive, especially the finest, so other grains, like corn and rice, are often used as adjuncts, giving paler color and more neutral taste. Many of our national brews like Miller, Pabst, Schaefer, Coors, and Rheingold use a high percentage of adjuncts—that's why they taste so much alike. ▽

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.

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The Vantage Point

Where great taste and low tar meet

FILTER 100's: 10 mg. "tar", 0.8 mg. nicotine, FILTER, MENTHOL: 11 mg. "tar", 0.8 mg. nicotine, av. per cigarette, FTC Report MAY '78.

We just packaged self-confidence.

We just made you a better maxi and mini. One that will keep you a lot more secure and confident than the brand you're now buying. How?

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These new Kotex® Maxi's and Mini's are the first beltless pads with not one, but *three adhesive strips*. Which means they won't move around or twist or bunch up nearly as much.

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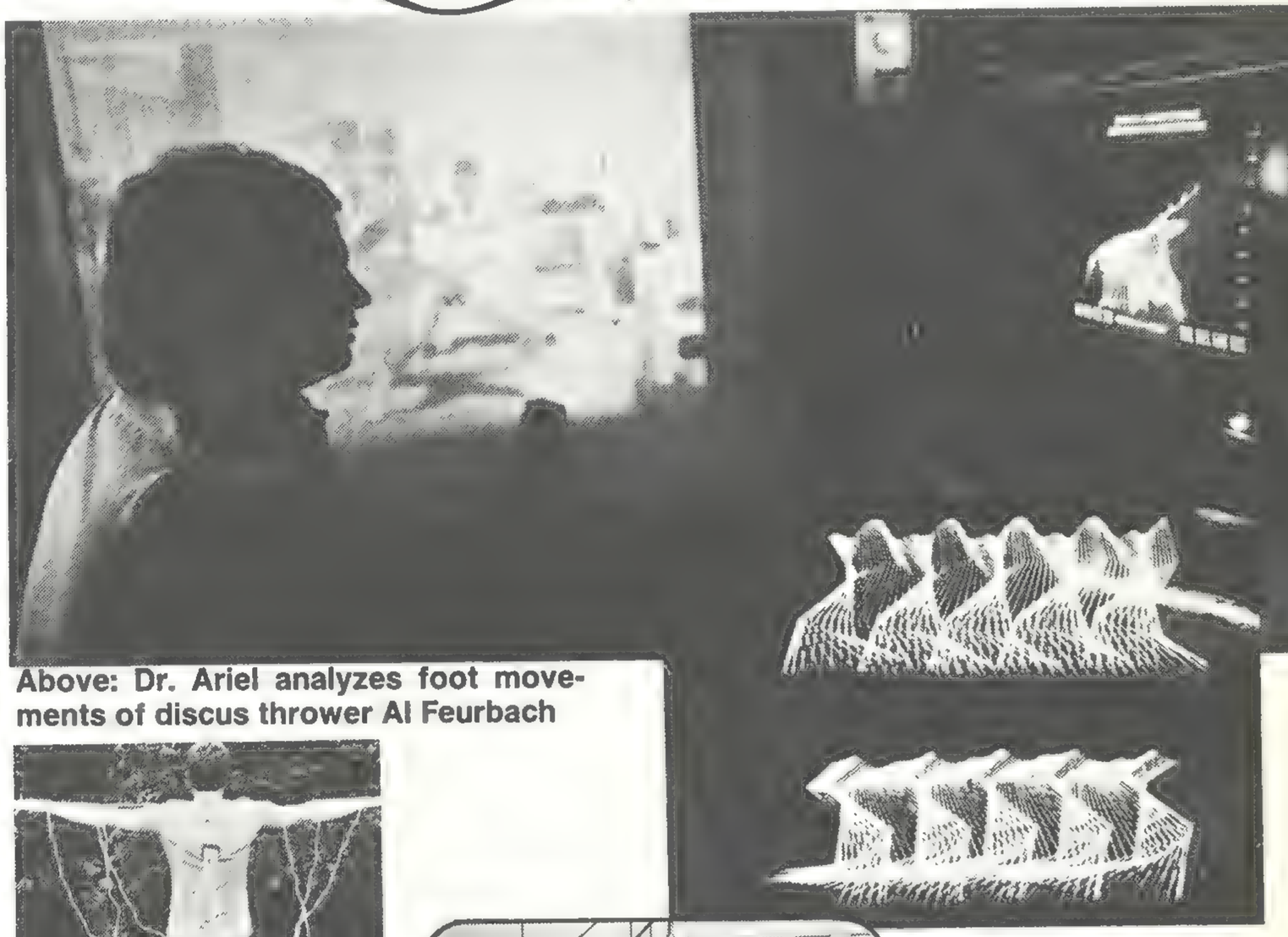
Shape-up Now

For sportswomen, now: biomechanics—machine-age way to improve your game

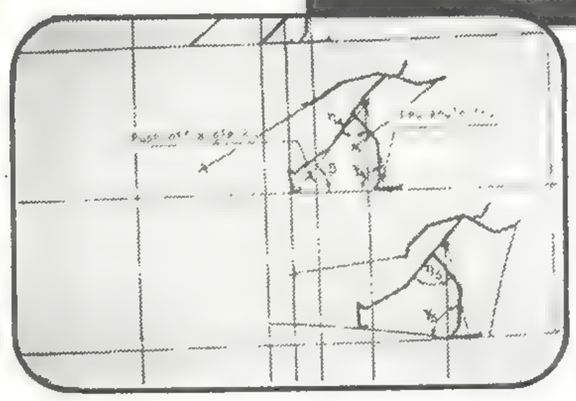
Computer "coaching" teaches athletes how to improve their strides, their serves, their styles

HOW EFFICIENT IS YOUR TENNIS STROKE? HOW LONG IS YOUR RUNNING STRIDE? HOW CAN YOU IMPROVE THEM? *One place to learn the answers is at a human performance testing lab—such as the Lake Placid sports-medicine laboratory headed by Robert B. Arnot, M.D.—that provides scientific evaluation of an athlete's strengths and weaknesses. The newest sports-training method—especially for athletes competing in this winter's Olympics (which begin on the 12th of this month), Dr. Arnot's two-part program uses machines, such as a treadmill, to test an athlete's heart and lung condition, muscle strength, and to determine "anaerobic threshold," the point at which an athlete begins to feel breathlessness and burning in the muscles. The second part of the program—biomechanics—measures the efficiency of an athlete while performing. Results are fed into a computer; the stick-figure printout is analyzed; exercises are planned to improve weak spots. The program works best with middle- and long-distance "cardiovascular" events—running, biking, cross-country skiing. Anyone can be tested ($75). Lake Placid Club, NY 12946.*



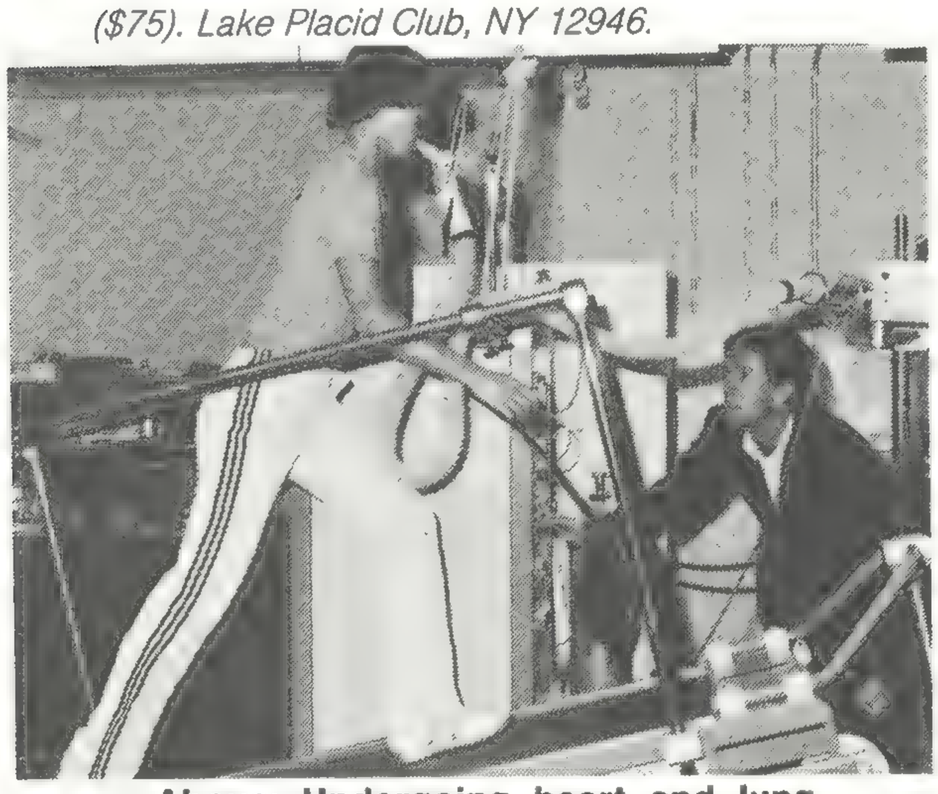
Above: Dr. Ariel analyzes foot movements of discus thrower Al Feurbach

Above: "Hookup"—sensors placed on athlete's body

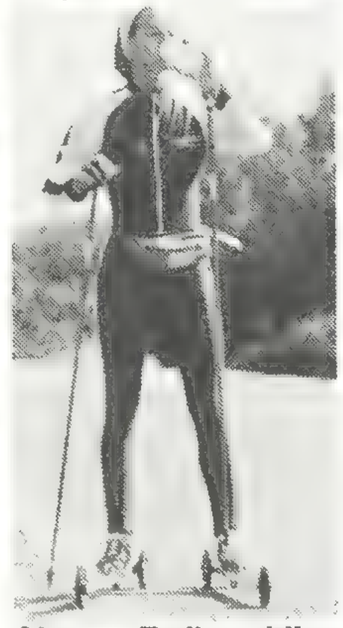


Above: Computer readout of discus throw in motion

Left: Stick-figure printout on Lake Placid computer analyzes a skiier's pushoff



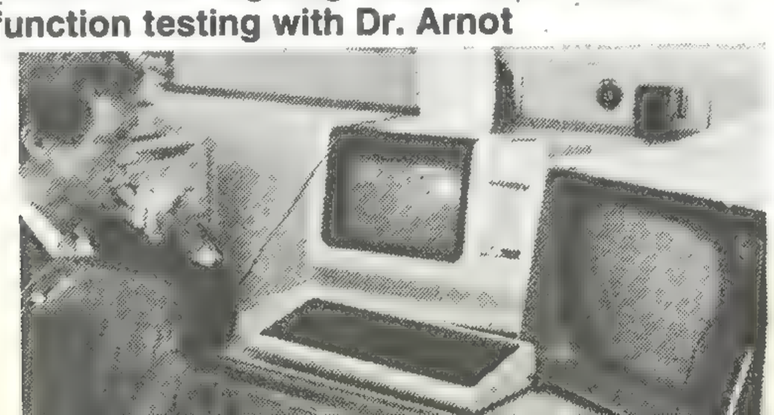
Above: Undergoing heart and lung-function testing with Dr. Arnot



Above: Roller skiier practices cross-country style, sips water—prevents dehydration

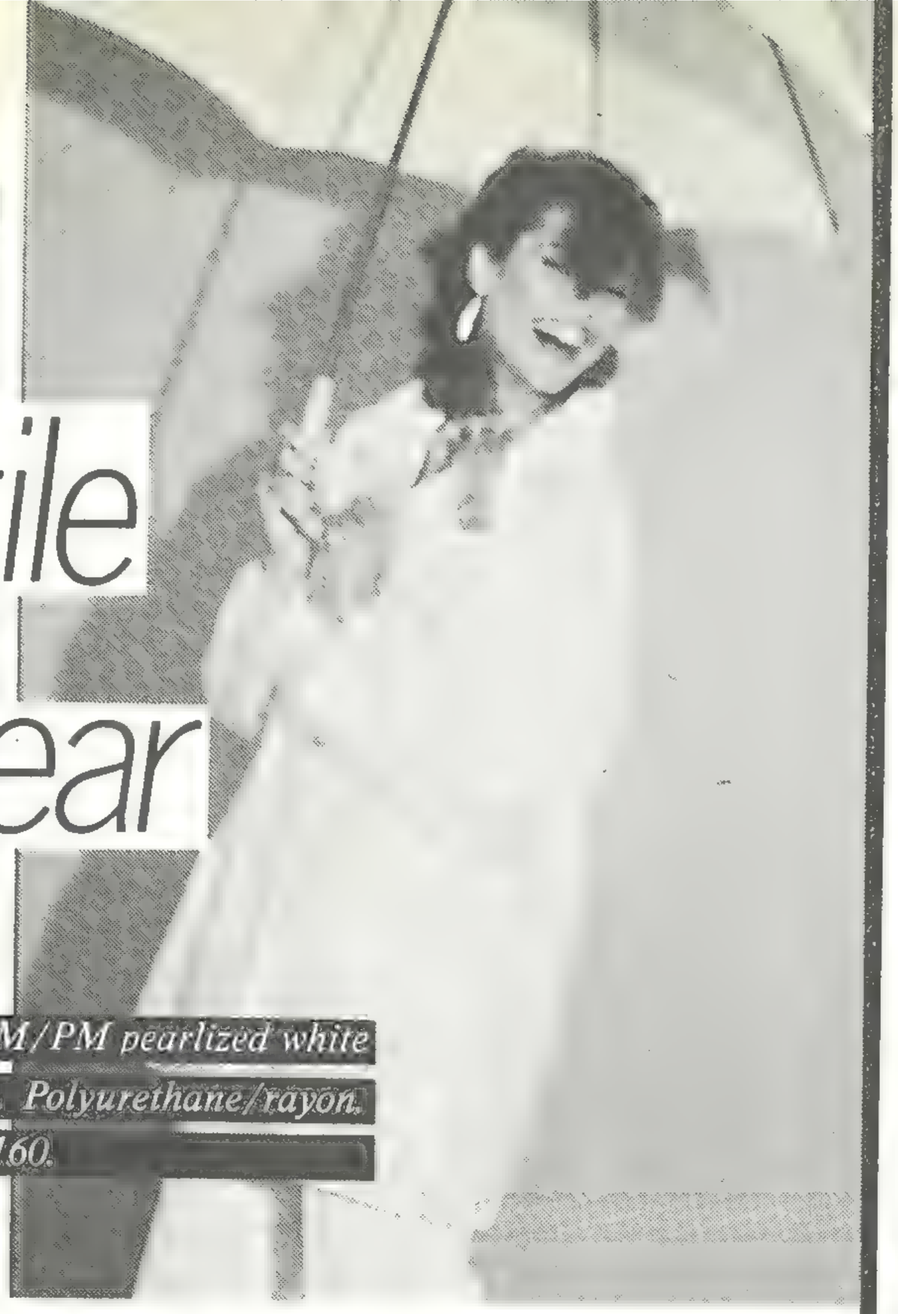
Left: Dr. Arnot and skiier study computer results

JEANNE TRUDEAU



THE "MARRIAGE OF TECHNOLOGY AND SPORTS" *is coming, says Gideon Ariel, Ph.D., who works with the U.S. Olympic Committee in Colorado Springs. The human eye cannot tell if an athlete has turned her shoulder just one degree too far to the left, but Dr. Ariel can—with the aid of his computer. His goal: to take the guesswork out of coaching by applying biomechanics. The system he developed—computerized biomechanical analysis (based in Amherst, MA)—begins with high-speed filming of an athlete during competition. The film is broken down frame by frame, then Dr. Ariel, using a digitizer pen, traces key joints which appear as stick figures on a display screen (*above*). A computer readout provides a detailed outline of the athlete's strengths, weaknesses—and the ways he or she might improve. Something as small as moving one foot a few inches can change an athlete's performance. And the coach knows exactly—from the computer—what the results of that change will be.*

The versatile new rainwear



Adri's AM/PM pearlized white 3/4 coat. Polyurethane/rayon. About $160.

No question. The new rainwear is different. But the difference isn't due to a design revolution. It's more a change in concept; a new approach to what rainwear is and how it has to work. Now rainwear can mean a jacket you wear in the rain, the snow, as a cover-up at the beach. It can be a poncho or a cape. It can be a coat of any length—your one-and-only. (In Paris and New York this season, the best coats were raincoats). What all the rainwear has in common: It's bright, appealing, and there's nothing studied about it, nothing static. At its best, it has the casual look, the slide-y on-and-off ease of a sweater. And that's how you wear it. As an accessory. One that you can count on any time, any place, any weather.

Another important part of the difference: the fabric—it's lightweight, seasonless, packable. There are coats so light, so resilient, they fold down to a few inches, to a size you can put in your handbag. And, often the fabrics are treated, not only to make them water-resistant but to add to the look. They're glazed, pearlized, rubberized, treated with polymers.

Also, there's a whole new color story. You see lots of white and a spectrum of brights that leaves basic beige far behind. Lloyd Allen, one of the pioneers in this new breed of light, bright rainwear (he started with a poncho-in-a-pouch, sold 100,000 in less than two years; went on to raincoats) uses colors luscious as jellybeans. And, like jellybeans, it's hard to stop at one.

Lloyd Allen's roomy nylon ciré coat over a jacket, a coat, even a fur. About $35.

White rubberized polyester trenchcoat. Jane Charney for Drizzle. About $190.

Ralph Lauren's Western Wear. Yellow rubberized cotton. About $80.

The classic white nylon windbreak. Alligator La coste. About $24.

Hair, Didier Malige of Jean Louis David. Makeup, Quietfire. Stores, details, next to last pages.

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Hutzler/s.....Baltimore, MD
Jane Simon.....Birmingham, AL
Jordan Marsh.....Miami, FL
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Lion in the Sun.....St. Thomas, VI
Macys.....San Francisco, CA
Maxfield Bleu.....Los Angeles, CA
Martha.....Palm Beach, Fl
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Alice Schweitzer.....New York, NY
Charles Sumner.....Boston, MA
The Crescent.....Spokane, WA
Ultimo.....Chicago, IL
John Wanamaker.....Philadelphia, PA
Woolf Brothers.....Kansas City, MO
Creeds Limited.....Toronto, Canada
Holt Renfrew & Co. Ltd.....Montreal, Canada

PHOTOGRAPHY: PETER STRONGWATER ART DIRECTION: COLIN BIRCH

Skiing Now

Peak-skiing in the Rockies—
at three legendary resorts:
Jackson Hole, Sun Valley, Taos

By Richard Alleman

JACKSON HOLE, WYOMING

It snows a lot in Jackson Hole. It snowed when I arrived. It snowed most of the time while I was there. It was snowing when I left. In fact, I caught only a glimpse of the towering Grand Teton peaks that circle the area for a brief moment one morning. I never experienced any of those clear-sky, suntan days that are an Easterner's dream of skiing the West. But did I find snow! Some of it was packed and easy to ski—the kind of snow that's rated "excellent" in Vermont. More often, however, Jackson Hole's snow was fine, light, dry—and *deep*—powder. Not just a challenge . . . a new world!

Jackson Hole is known to skiers as "The Big One." Its two mountains—Rendezvous and Après Vous—encompass thirty-two hundred acres of skiing, over one hundred miles of trails, the highest vertical rise in North America (4139 feet from the base area to the top of Rendezvous). My first day on the slopes, I made a big mistake. I tried to tackle Rendezvous Mountain on my own. Without thinking, I reserved an early-morning ride on the sixty-three passenger tram that zips to the top of Rendezvous: 2.5 miles in twelve minutes. Getting off the tram, I felt like an Antarctic explorer. Blinding snow . . . howling wind . . . my first time in deep-deep powder. I still don't know how I made it down. At one point, totally lost and struggling to get my binding back on, I spied a twelve-year-old local who appeared to be coming to my rescue. Wrong! He asked me for directions.

When I did reach the bottom, I realized that my brutal initiation had been totally unnecessary. Jackson Hole's directors know the size and formidable nature of their mountains—and they have a special staff of Ski Hosts to help first-timers discover the pleasures and quirks of Rendezvous and Après Vous. These young men and women are *hosts*—not instructors—and their services are available to skiers all week long free of charge. (Tipping is permitted.) Best of all: they know the way home.

"Home" at Jackson Hole is Teton Village—the clutch of lodges, restaurants, and condominiums nestled at the base of the ski slopes. There, a feeling of wondrous isolation prevails—a feeling of being both in the middle of nowhere and in a place that's friendly and warm. Thinking about Teton Village in winter makes me think of Irish coffee, draught beer, fireplaces with brilliant fires. At The Mangey Moose Saloon, two levels of bars and a restaurant fill a barn of a building that's decorated with ski posters, sheet music. It's a loud, college-casual place. On the other hand, Dietrich's—in the Alpenhof Inn—is carpeted, quiet, low-key. One afternoon, I broke early from skiing and just sat back in one of Dietrich's barrel chairs and watched the endless snowfall framed by huge picture windows. At night, however, Dietrich's turns disco.

With so much skiing at Jackson Hole, I was tempted to do little else by day. But there is more to do: the resort will arrange cross-country ski treks into nearby Grand Teton and Yellowstone National Parks . . . and into the National Elk Refuge where at least eight thousand elk winter.

Eleven miles south of Teton Village, the Wild West town of Jackson has boardwalks for streets, hitching posts around its main square, and three bars that everyone hits sooner or later: The Cowboy, Wort's Silver Dollar, and The Rancher. At The Cowboy, the barstools are saddles and circles of silver dollars are inlaid in the counters of two long bars. The Rancher has animal pelts on the walls, orange carpeting and barstools, a liquor store in front. At all three bars: live and jukebox Country music . . . and cowboys, some of them real.

SUN VALLEY, IDAHO

Sun Valley—built in 1936 as a glamour hideaway for movie stars and the super rich—is America's oldest planned ski resort. Today, it is a living legend. As with most living legends, a dimension of unreality pervades Sun Valley. While there, I consistently felt as if I were in a place that had little connection with the real world. That's not an unusual feeling to have at a ski resort—but at Sun Valley, I constantly had to remind myself that I was, indeed, at a ski resort. Ultimately, Sun Valley is a place of fantasy.

The magic started the first night. Under a full-moonlit sky, our group rode in a horse-drawn sleigh over acres of tree-sparse, snow-covered land to dine at the Trail Creek Cabin. There, in this vast white nowhere (that fit my fantasy of the Russian steppes in winter), we found a cozy log cabin with violin music, carafes of wine, and American fare.

The next day, the magic continued. The clear-sky weather held—and I spent the day skiing in sunshine and taking in the views of the jagged Sawtooth Mountains. At lunchtime, I sat outside the top-of-the-mountain Lookout cafeteria without a parka. Closing my eyes, I felt the same exhilaration of the tropics in January: the rush of knowing that I've managed to cheat winter. Only, at Sun Valley, it was the best of two worlds—sun and snow.

Another of Sun Valley's "bests" is the Sun Valley Lodge, where I stayed. This classic centerpiece of the Disneyland-perfect Sun Valley Village of Alpine-look shops, restaurants, and bars appears to be a super-sized ranch house built of rust-brown diagonal wooden planks; the surprise is that the structure is actually made of poured concrete.

The rooms at the Sun Valley Lodge—carpeted, enormous, with color televisions, dressing rooms, double sinks, plump comforters on the beds—seem almost too grand for a ski resort. But one adapts to the luxury of the Lodge very easily. My favorite après-ski ritual quickly became having drinks while soaking in the circular, glass-walled, outdoor heated pool. Steam rising, snowflakes falling, again the unreality of Sun Valley hit me: was I in the middle of Idaho—or on a Hollywood movie set?

This year, the down-to-earth good news at Sun Valley is the addition of more snowmaking equipment on Baldy—the resort's mountain for intermediate and advanced skiers. (Treeless Dollar Mountain across the Valley is for beginners.) The new snowmaking is welcome news since Sun Valley's brilliant winter weather is sometimes too good—and can result in more sun days than snow days. This year, however, the resort can produce its own snow all the way from the bottom to the top of 9150-foot Baldy.

Another project at *(Continued on page 192)*

Olga designs:

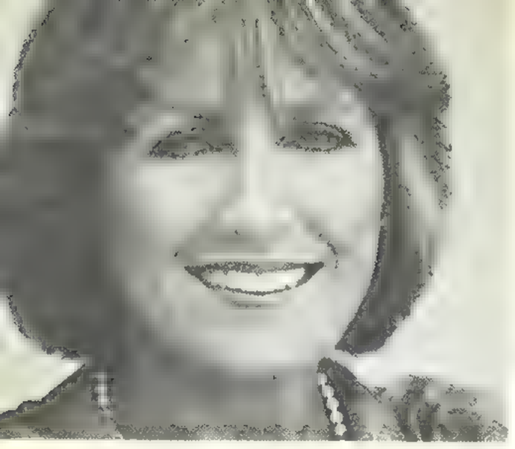
BODYSILK™...

THE INVISIBLE TOUCH™ YOU BARELY FEEL OR SEE

Bodysilk: Olga's silken mist of stretch that feels like next-to-nothing. Out-of-sight under your clothes ...because it's totally smooth, seamless, hardware-free. And now, there's Bodysilk for almost every figure. From the Designer Collection of Olga, the bodyfashion specialist. Style 329 underwire bra, 396 underwire braslip, both in shaped-cup versions too. Style 760 halfpant, also bikini and brief. All in Body Beige and other fashion shades. Like naked only nicer! From 5.50 to 20.00

behind every OLGA® there really is an Olga

Carole Little on Spring: the story is silk.



"What I love about silk is its seasonless quality," says Carole Little, the dynamic Californian behind Saint-Tropez West.

"It's lightweight, versatile, elegant and no longer a luxury. Silk has become a staple, like cotton or wool."

A SILKEN SPRING.

Carole's view is reflected in her spring collection, a delicious assortment of smooth and textured silk suits, separates and dresses in mouthwatering shades and prints. Plus a generous sampling of loopy knits in pure cotton. Her look is contemporary, European, costly. Her prices—surprisingly affordable for clothing with such a distinctive designer flair.

DRESSING FOR SUCCESS.

"Women today don't mind spending money on daytime dressing, provided it has good value," Carole explains.

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FREE PARKING ON PREMISES

Preventing sports injuries

Playing games—for fun, for fitness . . . safely

BY JANICE KAPLAN

Among the problems women who engage in sports confront is the fear of injury. Are muscles supposed to hurt after a sport or exercise—or are sore muscles a signal that you should proceed more slowly? Research suggests that women may have greater pain tolerance than men, but most women are so protected as young girls and so inexperienced at sports that aches may be a cause for concern for them.

A survey of athletic trainers published in the *Journal of the American Medical Association* confirms that women are not more injury-prone than men but they do jeopardize their health when they compete in sports without prior training, skill-building, or conditioning. "Women often have deprived backgrounds in sports," says Richard Dominguez, M.D., chief of surgery at the Central DuPage Hospital in Illinois and author of *The Complete Book of Sports Medicine* (Scribners). "A lot of women haven't built up tolerance; if they push too hard in the beginning, they cause themselves needless pain."

Preventing stress fracture

One of the most common injuries for women who begin running programs, for example, is: stress fracture. A woman's bones aren't any more delicate than a man's—unless they have been severely underused. (Bone, like muscle, gets stronger through exercise.) When you apply moderate amounts of stress, bones get sturdier—but when you apply too much pressure too quickly, they could break. One way to prevent stress fracture is to exercise or to practice a sport on alternate days. This gives bones, muscles, and joints a chance to recover from each use.

If you overdo exercise and experience persistent pain in a foot or leg, you may be suffering from a stress fracture (this may not be visible on an X-ray—in a stress fracture, the bone cracks but remains in position). If you're in any pain: slow or stop your activity entirely—if the discomfort continues, see your doctor.

What about your reproductive system?

The unfounded notion that a woman's body is fragile has led to misconceptions about the vulnerability of female genitalia. Women who are concerned about such injuries should relax: the likelihood of permanent and serious damage is remote. The reason: the female reproductive system is the most well-protected part of a woman's anatomy—"a blow to a woman's pubic area may hurt, but it probably won't cause permanent harm," says Dr. Dominguez.

In fact, most sports-medicine doctors vigorously rebut the recent claim of a Chicago gynecologist who believes that jogging can cause female reproductive organs to slip. "There's no proof of that," says Dr. Dominguez. "Exercise strengthens the pelvic muscles; it doesn't weaken them." Dorothy Harris, Ph.D., director of the center of women's sports at Pennsylvania State University agrees, noting that improving muscle tone is the best way of averting a prolapsed (tipped) uterus or other internal slippage.

. . . and breast injury?

"A blow to the breast may be very painful and cause severe bruising," says Dr. Dominguez. "But there's no reason to believe that it leads to cancer or any dysfunction." If you *(Continued on page 145)*

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(Continued from page 142)

are hit in the breast by a flying ball, elbow, or fist, you can expect rapid swelling to occur since the skin of the breast stretches easily—there's no hard or fibrous tissue to stop any internal bleeding that might occur. An injured breast will heal—and return to normalcy without any side effect. (As you would do with any other sports injury or sprain, apply ice early and often for quickest relief.)

Does wearing a bra help?
Whether or not you wear a bra during sports activities is a matter of comfort, personal preference, and breast size—if you're small-breasted, doctors say there is no medical advantage to wearing a bra. Some doctors believe that heavy-breasted women risk a breakdown of tissue elasticity if they go without a bra—a specially designed sports bra, which minimizes bounce and restricts breast movement, will help prevent tissue damage for large-breasted women. "Sports like running, cross-country skiing, and swimming decrease the chance of sagging breasts," says Dr. Dominguez. "These sports keep chest muscles well-toned, which makes the breasts appear firmer."

Joggers' nipples
Your nipples, on the other hand, are very sensitive; and, when rough clothing rubs against them, especially for a long time, there may be abrasion and bleeding. The best protection: wear something smooth—sports bras are designed to minimize irritation and protect the nipple area. Or follow the example of male marathon runners: rub Vaseline on your nipples.

Foot fitness
While breasts and genitals are erroneously assumed to be the most vulnerable parts of a woman's body, it's far more likely that you'll encounter problems with your feet during sports. A basketball player, gymnast, or dancer landing from a jump imposes four or five times her body weight on her feet, while a runner comes down with three times her weight with each step. Multiplied over a mile run, the tonnage feet carry is staggering.

Proper form and good athletic shoes can help you to stave off many foot-related injuries. Many of the pains that runners and joggers develop in their knees, legs, and hips, for example, are caused by structural weakness in the feet. These are so common that they can hardly be called abnormalities.

One of the most familiar is excessive pronation—which means that, with every step, the foot rolls inward more than it should. Some pronation is necessary to distribute the force of the footstrike throughout the foot and leg. But when there is too much, the exaggerated twisting of the lower leg keeps the kneecap from gliding smoothly in its groove. This can cause sharp pains in the knee.

Athletic shoes and aids
Good athletic shoes hold your arches firmly, to limit pronation, and have wide enough heels to keep feet stable. You can also buy arch supports (Scholl's makes them) that fit into shoes. If knee pains persist, consult a podiatrist who can design a special shoe insert called an "orthotic." This is molded to your foot so that your arch won't flatten and your foot won't roll inward as you run.

How to run
Women often also cause themselves unnecessary injury by running improperly. Many women jog as if they're still wearing high heels, and land on the balls of their feet. This is fine if you're sprinting, but if you're playing a racquet sport or running long distances, the jarring and pressure caused by landing that way will lead to shin splints (pain alongside the shin bone) and problems with your Achilles tendon. The easiest and safest way of chasing balls is to run flatfooted—although you won't go very fast that way. Even better: land on your heel, roll forward on the outside of the foot, then push off with your toes. If you pronate too much, this motion will be impaired, which is why a corrective device is important.

If you have very high arches, you may also have difficulties (stress fractures or hip pain) since the force of the foot-strike isn't being cushioned by a large enough surface area. Best ideas: wear extra-thick-soled athletic shoes to cushion feet; whenever possible, run on soft ground.

Saving your toenails
Athletic shoes that are too tight or too short may crowd your toes, bruise them, and occasionally cause the big toe nail to fall off. Making sure that your shoes are wide and long enough can help to prevent this. If you do sports with abrupt stops and starts—like tennis and basketball—cut your toe nails very short. Wearing two layers of socks also helps keep toe nails from loosening. ▽

How to treat minor sports injuries
- For minor injuries, the best treatment is also the simplest: ice and aspirin. Both constrict blood vessels, which helps to reduce swelling and limit pain.
- Don't: take a long, very hot bath or soak an injured area in a hot epsom-salts solution after vigorous exercise. When you apply heat to a strain or injury, blood rushes to that area, causes swelling, and this could complicate a simple injury.
- If any of your muscles feel strained, sprained, or painful after sports or exercise, apply an ice pack for about fifteen minutes. Continue this treatment every few hours for about fifteen minutes throughout the day. "Remember, it is always safe to apply ice, but never heat," says Dr. Dominguez. "You should wait twenty-four to seventy-two hours before putting warmth on any injury."

> "Properly trained, women are not more injury-prone than men"

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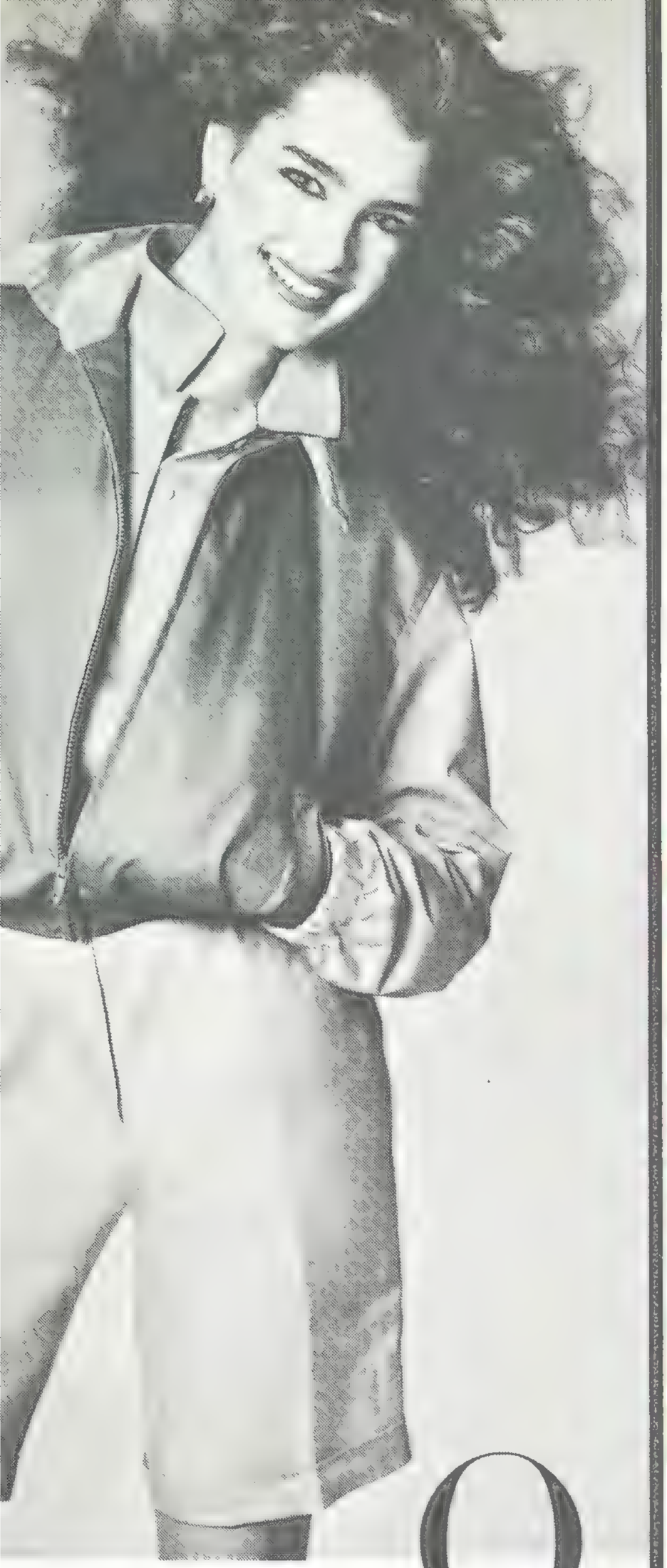

On the cover

On our cover and above, actress Brooke Shields—American beauty at its best—in one of the best looks from the New York spring collections: Ralph Lauren's jolt-of-color brights—his pink/turquoise cotton T-shirt (about $45), pleated turquoise linen shorts (about $98), and rose/orange cotton poplin jockey-style jacket (about $98). Late March at Henri Bendel; Stanley Korshak; Bullock's, Westwood. Earrings, Ellen Designs for Robert Originals, about $9. Lord & Taylor; Foley's. . . . Brooke's makeup has the same color impact—Christian Dior's Rouges Lyriques: blue/violet eye shadows and black eye liner, Poppy Rouge cheek color, and Passionate Red Lipstick. More Brooke, on screen in "Blue Lagoon"—and on pages 232-239. Hair, John Sahag. Makeup, Alberto Fava. Photographer, Avedon.

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WOMEN AND CARS

New shock absorbers: prescribed even when not needed?

How to know when you should—or shouldn't—replace "faulty" car parts

BY LILLIAN BORGESON

You may have read about cases of unnecessary medical surgery; but have you ever thought about unnecessary automotive surgery and how often it happens? It's something to think about, and worth asserting yourself in order to prevent.

The automotive part most likely to be replaced before its time is the shock absorber. Shock absorbers, always sold in pairs—one pair for the front wheels, the other for the rear—are supposed to buffer your car against bumps and other road shocks. You might find yourself in a situation like this one:

You're driving in unfamiliar territory, and the back half of your car is loaded with suitcases or other travel gear. It's riding lower and harder than usual, and things don't feel quite right. So when you stop for gas, you say, "Would you mind checking the tires, too . . . and whatever? I want to be sure everything's okay."

The attendant notes the load and your worried expression. Mind? He'd love to.

He walks to the rear and peers at the wheels. When he comes back his forehead is all crinkly with concern.

"Gosh, ma'am," he says, "it sure doesn't look too good back there. I don't want to scare you or anything, but I think you'd be safer with new rear shocks."

You hesitate. After all, you don't really *know* this person.

"Hey, it's no big deal, ma'am," he continues. "We'll have you rolling in just a few minutes, and it's only $45 including labor."

Is that all? What a relief.

So half an hour later you go tooling off with new rear shock absorbers and a new sense of security. Was this shock treatment necessary? Not likely. The fact is that you should *expect* your car to feel a little different under a heavy load. When it's riding harder or lower, or if it rocks on a washboard road, you can assume that the shock absorbers are working harder than usual, but not that they're about to come unglued.

Actually, shock equipment is uncommonly durable. In most cases, it lasts as long as the average driver keeps a car: about forty or fifty thousand miles. But you'd never know this from some mechanics' garages. They carry huge stocks of shocks, and they may encourage you to believe shock absorbers are as disposable as chewing-gum wrappers. To exploit the different "feel" of vacation cars with loaded trunks, they most often prescribe new shocks for the *rear*. Or wheel-alignment specialists "can't get the car to track right" without new shocks at the *front*. Interestingly, hardly anyone will try to hit you for a full set of shock absorbers, front and rear. This would push the cost up to three-digit territory, and you would probably go for a second opinion before agreeing to the operation.

In any case, it takes no medical degree to gauge the condition of your own shock absorbers. Standard shock absorbers are filled with fluid, and the most common cause of trouble is deterioration of the seal that holds the fluid in. So when a mechanic says you need new shocks, take a look at them; if they look damp and oily, chances are he's right. Another way to see if your shock absorbers are working is to simulate their reaction to road bumps. Hit the front fender hard. The car should rock once, maybe twice, then stop. If it keeps on bouncing with diminishing force—the way a ball does after hitting the ground hard—you may need new front absorbers. Use the same test at the rear.

Suppose, though, that your own tests aren't too convincing one way or the other. And there you are, a long way from a mechanic you know and trust. What to do?

Go for security, of course. Let the local shop replace your shock absorbers, but take these precautions:

1. Ask for a note from the mechanic stating that the old equipment is defective and must be replaced. This request may be enough to change the diagnosis. If it doesn't, take the note and file it.

2. If you have an oil-company credit card, charge the job. This can give you some leverage later.

3. Be *sure* to keep the old shock absorbers; just toss them into the trunk. When you get home, take them to a mechanic you know, and ask his opinion. If he says they didn't need to be replaced, ask him to write a note to that effect.

When it's clear that your shock absorbers have been replaced unnecessarily, take your exhibits to the local office of your oil company. With that kind of evidence, the odds are good that you'll get satisfaction, in the form of a deduction from your charge-card bill.

Admittedly, this is a lot of trouble to take for a $35 or $45 repair bill. But there is a fair chance that you'll get a satisfactory settlement—which is more than can be said for many consumer complaints. And you'll feel better for asserting yourself, too. ▽

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"After 7 years of hoping for a child, E.P.T. told me I was pregnant. With the early testing, I was able to watch my pregnancy carefully from the very early stages and on December 4th gave birth to a 6 lb. baby girl, happy and healthy."

Anne M. Florence
Georgia

"I'm here to tell you, it was very gratifying to discover that I was <u>not</u> pregnant since my husband and I do not want children yet. Thank you for coming up with E.P.T."

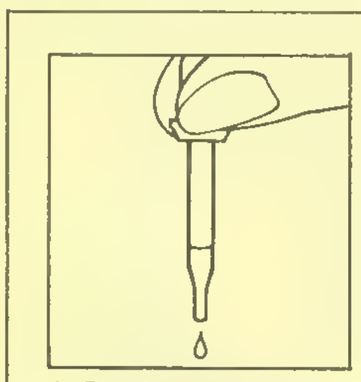
Barbara Creger
Tennessee

e.p.t. is the only in-home pregnancy test proven accurate by more than a million women.

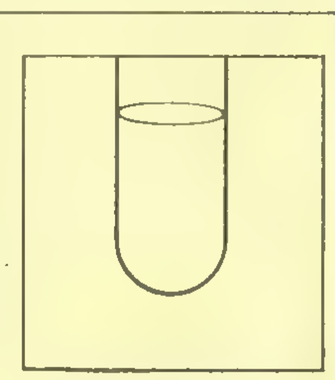
e.p.t. is accurate. The high accuracy rate of E.P.T. has been clinically confirmed by doctors. All you need to do is follow the simple directions. When you do, E.P.T. is as accurate as similar hospital and laboratory tests. In fact, E.P.T. is the same type of test used in millions of laboratory tests and in thousands of hospitals in the United States and all over the world. <u>Remember that no other in-home pregnancy test is more accurate than E.P.T.</u>

e.p.t. is easy, fast, safe and private. E.P.T. is a simple test using morning urine. As early as nine days after you've missed an expected period, E.P.T. can detect the pregnancy hormone, HCG, in your morning urine. If E.P.T. says you're not pregnant, your period should begin.

If a week goes by and it hasn't begun, you should take a second E.P.T. If, once again, E.P.T. indicates that you are not pregnant, consult your physician.



1. Put three drops of urine in test tube.



2. Add contents of plastic vial. Shake 10 seconds, place tube in holder. Leave undisturbed for two hours.

3. If, after two hours, a dark brown donut-shaped ring is visible, your test is positive. If no ring appears, your test is negative

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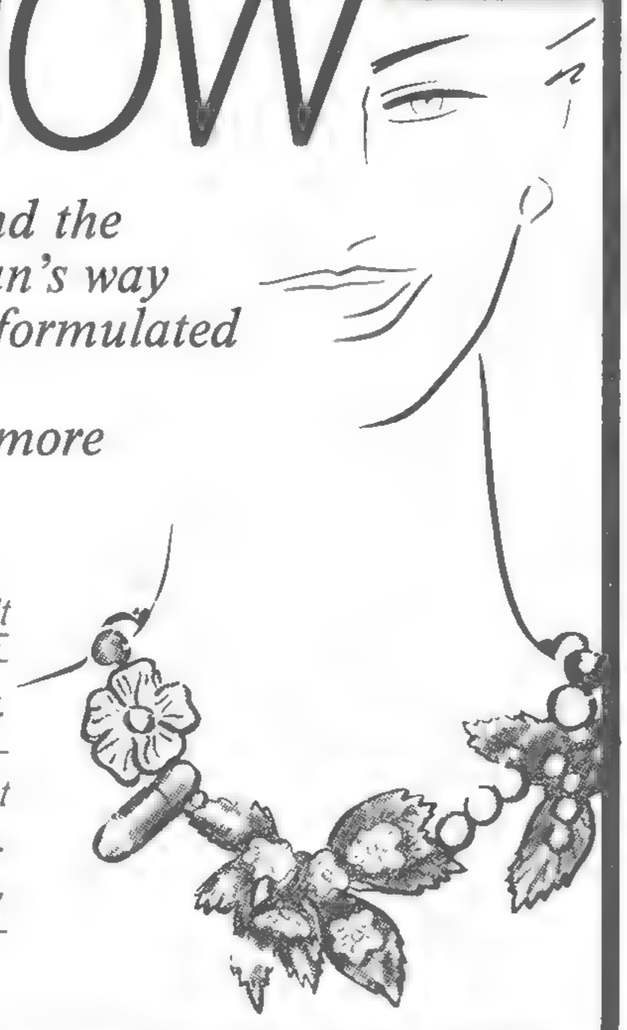
e.p.t. is the original in-home early pregnancy test. It is the only test that has been used, accurately and safely, by more than a million American women.

Kit is not reusable.

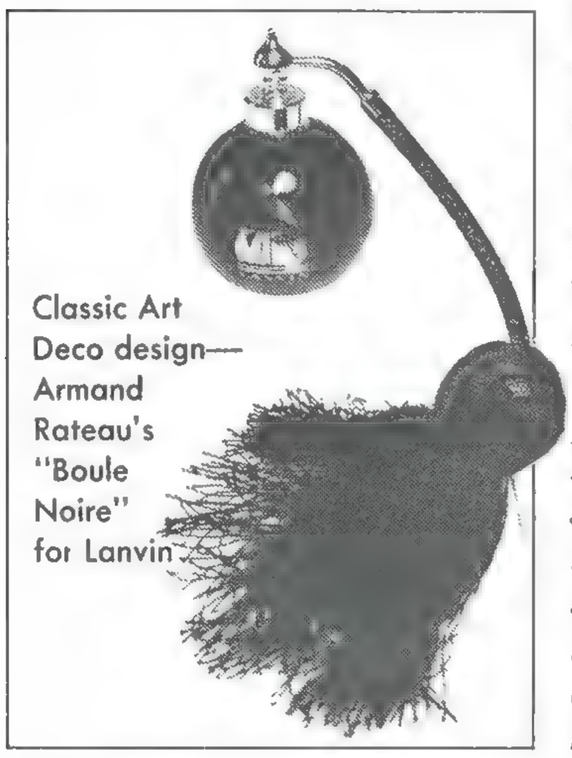
New ways with fragrances for women on the go — to live with, to travel with

Fragrance Now

Changes in fragrance and the role it plays in a woman's way of life: now scents are formulated to be more versatile for wear all day long, more convenient for travel



travel strategies *for taking fragrance along: Don't decant your perfume into plastic bottles—the plastic chemically reacts with some ingredients and changes the scent. Carry your fragrance in your purse, not your suitcase—changes in air pressure can cause bottles to leak. Easiest form for travel is a natural pump spray or a solid perfume. Newest: a perfume "crayon" of Madeleine de Madeleine, (Madeleine Mono). . . . Or the necklace, right—holds a hidden vial of Isadora perfume. . . . At Jenny B. Goode, NYC.*



Classic Art Deco design—Armand Rateau's "Boule Noire" for Lanvin

If you're headed for warmer weather, take a toilet water instead of a perfume—it's lighter, more refreshing. One we like: My de Myrurgia, for him, for her. Wear the woman's scent at night, the men's scent—more subtle—for day. Packing a suitcase with fragrance: One way is to tuck a scented satin drawer liner in among your clothes. Each $30. From Mary Chess, 1 E. 57th St., NYC 10022.

Past-made presents *to give away . . . to give yourself: Shampoo scented with any one of Penhaligon's four classic fragrances, bottled in an apothecary flask, sealed and wrapped with ribbon. At Bergdorf Goodman, NYC. . . . Remembrance of an era: the Boule Noire atomizer, left, in which Arpège was introduced, in 1927. Now reissued, in a new edition—Le Vaporisateur—about $225.*

The future in fragrance—here now, at home: Metal rings filled with your favorite scent, to slip around light bulbs—the heat diffuses the fragrance. To come: Interchangeable fragrance "cassettes" for scenting a room. Plastic accessories—like combs—with fragrance added as an ingredient in the manufacturing process. Laundry detergents scented with your favorite fragrance—for hand washing, such as lingerie. In the works: Time-release perfume that "renews" itself.

Above: Earrings by F.B. Durland.

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☐ *Check here for your complimentary Skin Care Guide*

How to feel healthier and look more beautiful within a fortnight

by Bronwen Meredith with the editors of British Vogue.

Over 150 superb Vogue photographs in color and black and white plus many diagrams.

"Beauty is a science now" writes Bronwen Meredith in her *Vogue Body and Beauty Book*, and it is a science which the author has researched for some fifteen years. To gain her highest potential a woman must not only consider the aesthetics achieved through the application of makeup and flattering hairstyles, but must understand her body and learn what causes it to function best; *for real beauty is not just skin deep.*

Get this important program on a 30-day no-risk basis

We invite you to try the program for 30 days at no risk to yourself. Put its advice to work for you. Within only a week or two, we feel a healthier, more confident, more attractive you will emerge. There will be a noticeable difference in the way you look and feel about yourself. A difference you'll see reflected in the mirror and in the satisfying new ways people react to your presence. If for any reason you feel that the program doesn't do all we have said, you may return the book within 30 days for a prompt, full refund.

This valuable book has just arrived from England where it was for two seasons on the bestseller list. Order your copy while the supply lasts.

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Health

When bells ring only in your ears...why two drinks can be too many...how your body fights back against cancer cells

By Melva Weber

SOUND ADVICE FOR NOISE IN THE HEAD

Ringing in the ears—or roaring, buzzing, clicking, and siren sounds—called tinnitus is no joke for those who have it: an estimated thirty-seven million Americans, over seven million of them incapacitated. Some victims think they're going crazy, some actually develop personality changes, and some suicides are believed to have resulted from unbearable head noise.

First step for tinnitus sufferers is medical help; the physician (who may be an ear specialist) will try to establish the cause—including wax buildup or a foreign body in the ear canal, eardrum perforation, fluid buildup behind the ear drum, infection, allergy, injury, repeated exposure to excessive noise, high or low blood pressure, a growth in the vicinity of the ear, some chronic diseases, and some drugs. Often when a cause is removed the head noises go away. But not always.

Some head sounds can even be heard by another person: muscle spasms in the inner ear or throat can make distinct clicking noises; or the sound of blood rushing through the two big blood vessels near the ears, usually inaudible to oneself, can be heard as a gurgling sound by others when there is a kink in a vessel or a growth on a vessel wall.

Tinnitus may accompany loss of hearing; and in some cases getting a hearing aid solves the head-noise problem. Though medical science can't yet explain it, when the hearing aid is removed or turned off, tinnitus may stop for a while—a blessed spell of no noise in the head for a few minutes to a few hours. Another way to combat the ailment is called a tinnitus masker, a small instrument resembling a hearing aid that emits a steady humming sound to neutralize head noises; it may be combined with a hearing aid.

Otologic physicians at the Ear Research Institute in Los Angeles give this advice to people with tinnitus: avoid anxiety and tension, get enough rest, cut down or eliminate caffeine and smoking, try sleeping with the head somewhat raised. Biofeedback training helps some patients; sedatives have helped some cases temporarily.

Norman Lee Barr, Jr., M.D., in a brochure published by the Better Hearing Institute, recommends seeing an ear specialist (otologist or otolaryngologist) when tinnitus develops. If a hearing aid or tinnitus masker can help, the doctor will refer you to a hearing-aid dispenser, an audiologist (a technician trained to test and measure hearing capacity), or both. Write Better Hearing Institute, 1430 K Street NW, Suite 600, Washington DC 20005.

HOW SAFE ARE YOUR TWO DRINKS?

Results of a number of studies have indicated that moderate drinking—two drinks a day—wards off heart attacks by keeping the coronary arteries clear of fatty deposits. So is the cocktail hour a health blessing for all of us? W. P. Castelli, M.D., director of the Framingham [Massachusetts] Heart Study, a subdivision of the National Institutes of Health, believes giving a medical green light to daily drinking could be dangerous.

Alcoholism has been shown to be an inherited biological trait, and people handle alcohol in different ways. Many of us constitutionally cannot stop at two drinks, said Dr. Castelli in *The Journal of the American Medical Association.* Higher intakes of alcohol are linked to high rates of many medical problems. Among these are disorders in nutrition, digestive system, nervous system, heart, blood, lungs, fluid balance, and possible cancer.

INSIDE JOB— BRACES YOU CAN'T SEE

Grown-ups who need their teeth straightened but would prefer not to be seen in braces may rejoice in a dental device designed by orthodontist Craven Kurz of Los Angeles. His brace fits behind, not in front of, teeth. The inside brace is said to achieve the same corrections as conventional braces, in about the same period of time. Costs should also be about the same. Dr. Kurz believes his lingual (behind teeth) braces will answer special needs of adults who need their smiles on full view during dental corrections. He's currently writing professional journal articles teaching fellow orthodontists how to fit these braces.

READY-TO-WEAR HEALTH HISTORY

It's an attractive metal capsule about the size of a cocktail olive, but you can look into one end and read clearly as much as fifty words of important information. MediScope can be worn on a neck chain or key ring, offers protection when you jog, travel, are separated from your wallet or identification papers.

Your medical history, including any emergency information such as special medications, diabetes, epilepsy, or penicillin allergy, on a full-size information form, is reduced on microfilm, can be read through a tiny lens when held up to light. If not available locally, write MediScope Medical Information Ltd., 243 East Shore Rd., Manhasset NY 11030.

BODY'S OWN CANCER FIGHTER

All too often, by the time a solid tumor such as breast or lung cancer is detected, it has gone too far to be completely removed by surgery. In addition, cancer drugs alone may not be able to destroy it. But a combination of surgery followed by drugs has been found to bring into play a strong third force—the body's own fighting response to being wounded, making tumor cells more sensitive to cancer drugs. A Pennsylvania State University pathology team led by J. W. Combs, M.D., Ph.D., found partial removal of a tumor would produce a "wound response," causing cell activity that makes malignant cells vulnerable to cancer-destroying drugs. The Pennsylvania research team is working on precise timing and dosages for the drugs, to destroy remaining cancer cells after surgery with the least danger and damage to the patient.

HEALING: ANIMALS KNOW

If you've ever cut a finger and on impulse popped it into your mouth for comfort, chances are you were using the primitive urge to lick wounds. Australian surgical research with animals has demonstrated the way healing substances in saliva speed up the regrowth of damaged skin and nerves, produce the mending substance collagen, and closes wound.

In test mice, wounds on the back, which animals could not reach to lick, healed slowly—unless other mice were there to lick the wounds for the injured ones. Other animals with salivary glands removed showed slower healing than those with intact glands. While the research team does not recommend that humans treat injuries by licking them, their report in *Nature* suggests that isolating the healing factor in saliva may be significant in the surgery of the future.

SEIZURE: HOW TO HELP

Many great figures have suffered from some form of epilepsy, a family of nervous-system disorders. Today, most epileptics can be helped by medications, many can stay seizure-free. Charles Mangel, director of New York's Neurosciences Information Center, a service sponsored by the Upjohn Company gives this advice for protecting victims from accidental harm during a major seizure:

- Be calm. A seizure cannot be stopped once it has begun.
- Don't restrain the patient unless his or her safety is at stake.
- Clear the area. Remove anything sharp, hard, or hot from around the patient. Put a rolled-up coat or cushion beneath a head.
- Don't force anything between the teeth. If the mouth is open, put a soft cloth between side teeth.
- To clear breathing passages, turn the head to the side, loosen clothing at the throat.
- Watch the patient carefully so you can make as full as possible a report on the phases and timing of the seizure.
- After the seizure, let the patient rest.

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Greece for $599!... "regal" skiing... fresh sights in NYC

By Richard Alleman

Tanzania—the East African country boasting some of the world's most spectacular game reserves (see zebras, *above*)—has been difficult to get to since the Tanzania/Kenya border has been closed. This year, despite the continuing border closure, Tanzania is making a strong comeback on the safari scene. One recent development: a new three-week safari from General Tours that spends a full week in Tanzania before heading to Kenya (via the Seychelles Islands) for two weeks. Price—not including airfare—$2039 for luxe hotels and game lodges, most meals, all sightseeing. Departures through December 19. . . .Meanwhile, Lindblad Travel's new Special Expeditions division has come up with an eighteen-day safari that stays exclusively in Tanzania. Timed to coincide with the climax of the annual migration of hundreds of thousands of wildebeest and zebra across the vast Serengeti Plains, this year's five February/March tours are practically sold out—but it's not too early to reserve for next year. See page 295.

If you're interested in attending any of the world's leading music events, write for Dailey-Thorp Travel's 1980 newsletter. Experts on the music-travel front, Dailey-Thorp has tours that take in the greatest sounds on earth—from East Germany's Dresden Opera Festival to Buenos Aires' summer opera season . . . plus the best U.S. festivals: Santa Fe, Aspen, St. Louis, Seattle, Charleston (Spoleto). Write: 645 Madison Ave., NYC 10021.

SKI THE PALACE!

For that last-minute ski spree, don't rule out Switzerland because you fear it's too expensive. Pleasant surprise: the reasonably priced ski week offered during the good-snow/bright-sun month of March by the legendary Palace Hotel in St. Moritz *(right)*. Price: $594 per person sharing a double Palace room—includes breakfasts and dinners, six-day lift pass, six days of ski school. Airfare is extra. *P.S.:* The equally legendary Palace Hotel in Gstaad has a similar plan for $525. Contact Hotel Representative, Inc.; (800) 223-6800.

SAVE $! Traveling Americans are entitled to be refunded the Value Added Taxes they pay for purchases made in many Western European countries. Since these taxes (meant for Europeans, not tourists) can be as high as 17 percent, the money you get back is worth filling out the necessary VAT forms. Be warned, however, that when you hand in these forms at the airport on departure, you may be asked to show your purchases. Therefore: *don't* check your baggage until after you've completed VAT formalities . . . or keep your purchases with you and carry them on the plane. Another tip: get to the airport *early*—because VAT lines usually are long!

Discover a "new" New York! *SNIFFEN COURT, BELOW LEFT—A TIME-WARP OF COACH HOUSES AND STABLES TURNED APARTMENTS IN MIDTOWN MANHATTAN—IS ONE OF MANY SURPRISING NEW YORK CITY SIGHTS UNCOVERED BY THE WALK-TOUR BOOK "NOOKS AND CRANNIES." OTHER FINDS: TUDOR COTTAGES ON MANHATTAN'S UPPER WEST SIDE, GINGERBREAD MANSIONS IN BROOKLYN, A 1694 QUAKER MEETING HOUSE IN QUEENS, GREEK TEMPLES ON STATEN ISLAND . . . PLUS UNUSUAL MUSEUMS, FORGOTTEN PARKS, A CHAPTER ON FOURTEENTH-STREET "SOUKS." WRITTEN/ILLUSTRATED BY OFFBEAT TRAVEL SPECIALIST DAVID YEADON, "NOOKS AND CRANNIES" COSTS $8.95; CHAS. SCRIBNER'S SONS, PUBLISHERS.*

DAVID YEADON

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Go to Greece now . . . for $599! That's the amazing price of Triaena Travel's brand-new Athens tour—including round-trip flights from New York to Greece on Olympic Airways' 747s, six nights at a first-class Athenian hotel, breakfasts, sightseeing. For information on the "Glories of Greece" package, ask your travel agent. (More about Greece, beginning on page 166.)

REQUIRED READING . . . *Despite the gasoline price soar, car-touring the U.S.A. is still possible, even economical, with proper planning. The point is to decide in advance your route, hotels, the sights you want to see. To make 1980 travel-plotting a snap: the latest editions of classic "Mobil Travel Guides" go on sale February 15, $5.95 each. 1980 features: gas-saving tips . . . new symbols to help foreign tourists.*

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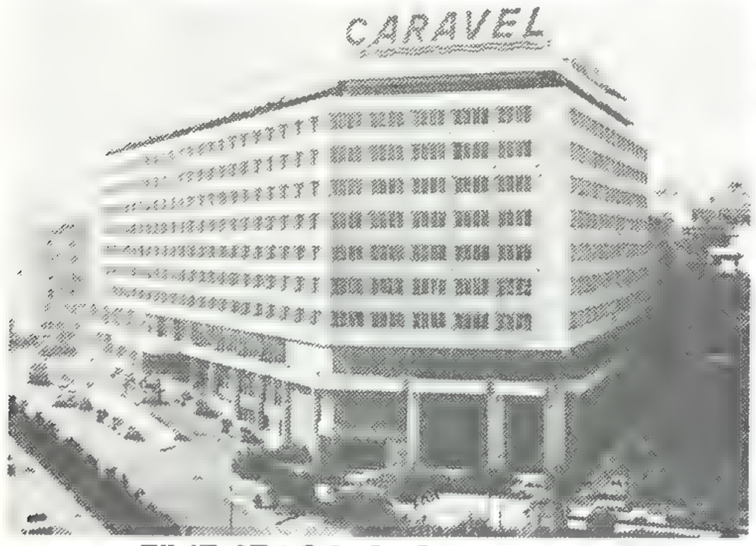

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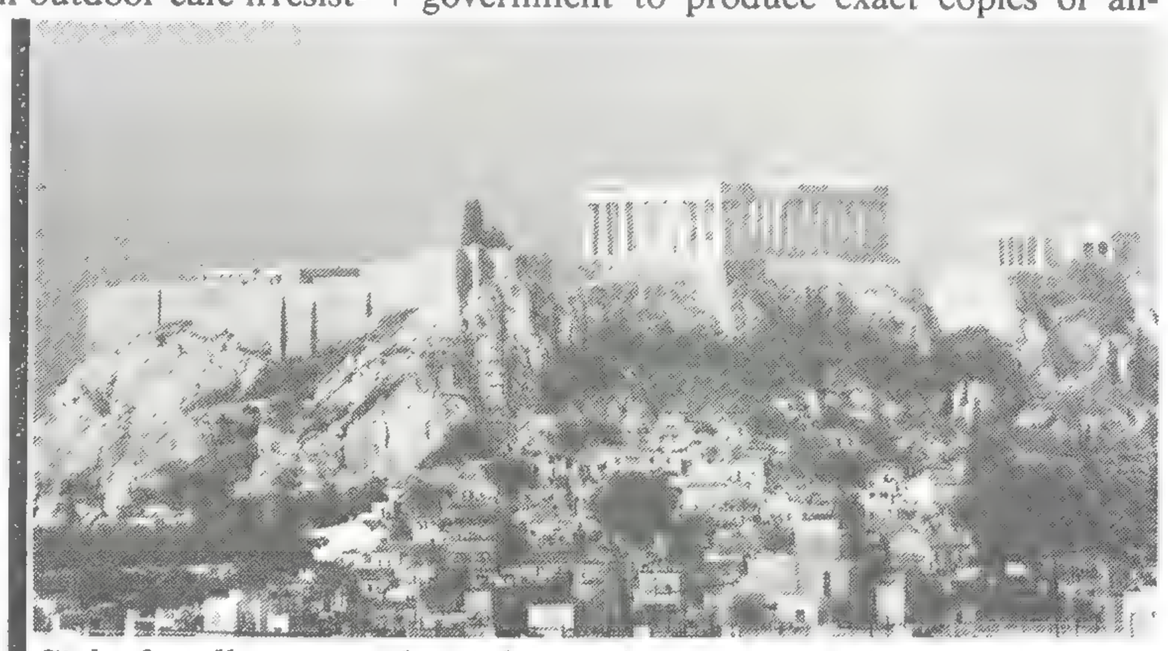
Athens: 1980s' sophistication in Greece's timeless capital

Athenian upswing: grand-new hotels, luxury shopping, the best food ever!

BY RICHARD ALLEMAN

The lure of Greece doesn't depend on seasons. Even in winter, the promise of spring is always there, always strong. It lurks seductively in bright-sky, cold-air mornings. It becomes more intense toward midday, when the sun—feeling warmer than it really is—overwhelms you, makes sitting in an outdoor café irresistible. In the heart of Athens, you not only feel spring before it happens . . . you see it, smell it. There, on Constitution Square, orange trees—blossoming in winter—scent the air, burst into fruit. Nearby, almond blossoms from the countryside spill from hole-in-the-wall flower shops onto the street. Greece in winter isn't "off-season," it's a different season—with few tourists, low prices, and—best of all—that always intoxicating promise of warmer days to come. What follows is an updated look at Greece now, with special emphasis on Athens, vigorous international capital city—where shops, hotels, restaurants, sightseeing are better than ever.



Sight for all seasons: the pink-marble splendor of the Acropolis—topping a hill in the center of downtown Athens

BOOM IN BOUTIQUES

The joy of Athens—any season—has to do with its easy blend of timeless sights and treasures with the sophistication, comforts, and vitality of an international metropolis. For shoppers, Athens has never been more attractive—with great buys in shoes, handbags, jewelry all over town. On downtown Voukourestiou Stréet—newly malled off from traffic—world-name boutiques such as Ted Lapidus, Ungaro, Guy Laroche, St. Laurent, Pierre Cardin form one of Europe's most compact luxury shopping meccas. Close by, a brand-new Lanvin Boutique—opened in November and designed by François Catroux—rises three imposing stories on Anagnostopoulou Street. The mirrored, modern shops of Greece's own international fashion newsmaker, Yannis Tseklenis, continue to multiply—both in Athens and around Greece. In downtown Athens, *the* newest place to go for Tseklenis' distinctive bold-print dresses, shirts, beachwear is Minion—his six-boutiques-in-one super-shop that opened last month at 13 Patission Street.

Dazzling with 22k-gold treasures that update Greece's ancient jewelry-design traditions, the headquarters of the hundred-year-old firm of Zolotas jewelers is at 10 Avenue Panepistimiou near Constitution Square. Zolotas—the only company authorized by the government to produce exact copies of antique gold objects and jewelry displayed in Greece's museums—has just been assigned to do the reproductions that will be sold in conjunction with *The Search for Alexander*—the exhibit of fourth-century B.C. Macedonian wonders that will art-tour U.S. cities beginning in November 1980 at the National Gallery of Art in Washington DC.

DINE À LA GRECQUE!

In Athens now, imitation "Continental" cuisine is *out* . . . authentic Greek cooking is *in!* Said a well-known Greek-American restaurateur after a recent visit to his homeland: "At last, restaurants in Greece are preparing Greek dishes in the wonderful way that we knew in our homes as children."

In Kolonaki, the posh residential area that spreads beneath Lycabettus Hill, sleek new tavernas serve classic Greek cuisine—*mousaka,* stuffed zucchini with egg-lemon sauce, vegetable casseroles—in modern settings. Jimmy's Cooking (Loukianou 36) has bright, contemporary graphics on the walls, carefully prepared Greek food. . . . Rodia (Aristippou 44) is on a steep Kolonaki street at the foot of the funicular that goes to the top of Lycabettus Hill. Its hors d'ouevres—lima beans in tomato sauce, stuffed grape leaves, smoked eggplant, fried feta cheese, *zadziki* (yogurt, cucumber, and garlic *(Continued on page 170)*

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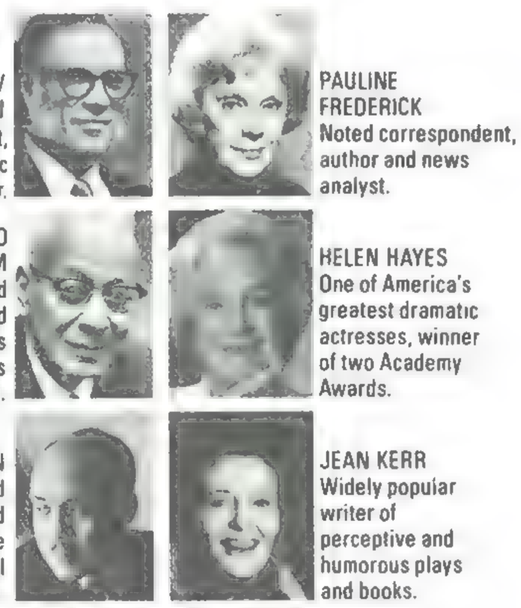

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ATHENS

(Continued from page 166)

appetizer), *taramosalata* (fish-roe appetizer)—are a meal in themselves. In warm weather, a pebbled garden with green trellises and lights in the trees becomes the dining area. . . . Gerofinikas (Pindarou 10) has a gargantuan lunch buffet of fresh vegetables, fruits; shrimps, langoustes; superb desserts.

Near Constitution Square, best Greek dining is at Corfu (Krieszotou 6), featuring beef and veal dishes, good broiled fish. . . . Also near Constitution Square, Apotsos (Venizelou 10) is a typical Athenian *ouzeri* (pub) with old posters on the walls, marble tabletops. Order *loukaniko* (sausage), *keftaidakia* (tiny spiced meatballs), *saganaki* (fried cheese). Wash it down with *retsina*—the offbeat Greek wine.

For international food, the restaurant of the moment—especially for lunch—is flower-filled, mirrored GB Corner. This year-old meeting/dining spot in the landmark Grande Bretagne Hotel on Constitution Square—has salads, omelets, hamburgers; open twenty-four hours a day. . . . More exotic: Balthazar (Tsocha 27 and Vournazou Street) a Levantine villa near the American Embassy; good cold soups, Indian curries, fruit mousses. . . . For French food, L'Abreuvoir (Xenokratous 51) in Kolanaki is still one of the best restaurants in town; Skorpios (Evrou 1), also recommended.

NEWSMAKER HOTELS

The biggest Athens hotel news is the just-completed addition to the Astir Palace Hotel complex in the seaside suburb of Vouliagmeni, fifteen miles from downtown. Designed by a top team of Greek architects, the new eight-story Astir dramatically straddles a cliff over the Bay of Vouliagmeni. The lobby—all glass and polished marble—is on the sixth floor; guests take the "down" elevator to reach their rooms below. Also below: a vast saltwater swimming pool that appears to drop right into the sea. All of the new Astir Palace's 165 rooms have Bay views from large verandas that open to bring the outdoors inside.

Jutting into Vouliagmeni Bay at the other end of Astir's fifty green acres, the yellow-awninged Club House restaurant is a favorite of Athenians for sunny luncheons by the sea. It's also popular with hotel guests since bathing suits are permitted on the terrace.

Back in Athens, more hotel news is about to be made on Constitution Square with the imminent opening of the NJV Meridien Athens Hotel. Developed and owned by the N.J. Vardinoyannis Group of Companies—whose activities include operating one of the largest fleets of tankers and cargo ships under the Greek flag—this new Athens hotel will be managed by the French Meridien chain. The NJV Meridien Athens will have 185 rooms, twenty-five apartments—all decorated in modern variations of ancient styles by Greek architect/designer Jason Rizos.

For fitness-minded travelers, the deluxe new Caravel Hotel at 2 Vassileos Alexandrou Avenue, near the U.S. Embassy, has a year-round heated outdoor pool, crack health club, sauna, track. The Caravel also boasts a Tseklenis boutique, five restaurants, super Acropolis views from guests' rooms.

EASY GRAND-TOURING

Beyond the big-city bustle of Athens, Greece's mythical gods and heros still live in archaeological sites that stud the countryside. Many of these are close enough to Athens for easy day-tripping. In fact, for travelers who don't like repacking, it's a snap to do a mini-grand tour of Greece—without having to check out of your Athens hotel base.

Chat Tours, a division of Traveline—Greece's largest sightseeing company—comes up with a number of escorted day trips out of Athens that are especially memorable since every Chat tour guide has a four-year university degree in archaeology. Not to be missed: Chat's one-day jaunt to Delphi—the sacred realm of Apollo where the Sun God's oracle would answer all questions except those dealing with death. Even today, there's strong magic in this enchanting compound of temples atop Mount Panassus, overlooking a river of silvered olive trees, where the air smells of rosemary and pine. *Tip:* On Delphi day trips, don't lunch in the modern town down the road. Instead, take a picnic of cheese, bread, fruit, wine—so that you can enjoy this *divine* spot as long as possible.

Other Chat day trips well worth taking: the half-day outing to Poseidon's spectacular marble temple edging the sea at Cape Sounion . . . the full-day trek to three supersites on the Peloponnesus Peninsula: Corinth—a city known in ancient times for its abundant wealth and its lack of morals! . . . Mycenae—the kingdom ruled by the legendary House of Atreus, the tortured dynasty that has inspired playwrights from Aeschylus to Eugene O'Neill . . . Epidaurus—where the beautifully preserved fifth- *(Continued on page 172)*

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ATHENS

(Continued from page 170)

century B.C. theater—with perfect acoustics—is used in July and August for the internationally known Epidaurus Festival of Greek drama.

As compelling as the Grecian countryside are the cobalt-blue waters of the Aegean sur-

Day-trip dream: Poseidon's sea-edging temple at Sounion, an hour out of Athens

rounding Greece and its more than two thousand islands. Ideal island destinations for sunny-day cruising out of Athens: Aegina, Poros, and Hydra in the Saronic Gulf. A good way to experience all three isles is on board the luxurious white m/v *Saronic Star*—with swimming pool, bars, lounges, dining room, four decks. The ship leaves Athens' Phaleron Harbor at 8:30 A.M. every day of the year, arrives at Aegina about an hour later. On Aegina: the temple of Aphaia—in a pine-mountain setting—is one of the best preserved temples in Greece. Next port is Poros—where the island's lemon-grove fragrance mixes with the sea air long before you dock. Final stop is long, rocky Hydra—with a harbor town of tall pastel houses built in the early nineteenth century. Your day at sea ends back in Phaleron at seven-thirty in the evening. By eight, you're back in your Athens hotel. (Price: $38—includes lunch, hotel-to-port transfers.)

NIGHTTIME SPLENDOR

At night, Athens becomes an intensely romantic city—where a casual upward glance can suddenly focus on the gold-floodlit splendor of the Acropolis. Athens at night is also a city full of life—especially in the maze of tiny ancient streets below the Acropolis that make up the city's Plaka district. A most authentic taverna in this hub of indoor/outdoor bars and bouzoukia restaurants is Xynou (Angelou Yerondos 4). It has two small dining rooms, two bouzouki players, good Greek food. After dinner, dancing's disco at Nine Muses in the ultrasophisticated Nine Plus Nine restaurant (5 Agras Street) near the Athens Stadium. Also good for dancing: Papagaya—a new disco in Kolonaki that draws internationals.

Most relaxing after-dinner activity in Athens? Café-sitting/people-watching! The city's cafés—in Constitution Square, Kolonaki Square, Muses' Square (off Plaka)—all stay open late-late, serve strong coffee, great ice-cream concoctions. Cap the Athens evening *à la grecque* . . . with a Metaxa, the ninety-two year-old liqueur—made in Piraeus—with a sweet/strong brandy bite. *Yassou!*

GREEK ODYSSEY, 1980

New this year: one of the best trips to Greece ever! Created through the exciting team-up of three of Greece's premier travel companies—Olympic Airways, Traveline Tours, Sun Line Cruises—"A Cruise to Byzantium" is a small-group journey into Greece's extraordinary past with on-the-site guidance from archaeologists, museum officials, classical scholars.

After an overnight 747 flight from New York on Olympic, this eighteen-day odyssey begins with three days in Athens—staying at the legendary Grande Bretagne Hotel on Constitution Square. Athens highlights: an "official" tour of the splendors of the National Archaeological Museum, a lecture by the Director General of the Benaki Museum, a special look at Alexander Canellopoulos' private collection of pre-classical jewelry, an excursion to Poseidon's Temple at Cape Sounion.

Next on the itinerary: a four-day site-seeing swing through Delphi, Olympia, Nauplion, Corinth, Epidaurus—followed by three more days in Athens at the "GB" Hotel. The final segment of the trip is a week-long dream cruise aboard the most luxurious cruise ship in the Aegean—Sun Line's *Stella Solaris*: two pools, a 275-seat theater, 250 outside staterooms, friendly crew, Greek Night galas, excellent food. Ports of call: Pergamum, Istanbul, Ephessos, Rhodes, Crete, Santorini, Mykonos.

Seven "Cruises to Byzantium" are set for 1980. Prices range from $2749 to $3034. *Note:* A fourteen-day version of this trip spends extra time on the Greek mainland, doesn't include a cruise, but does fly to Crete for a two-day visit. Price: $1795. This same program can be shortened to ten days by eliminating Crete ($1495), lengthened to three weeks by adding Egypt ($2870). No matter how you do it . . . Olympic Airways, Traveline, and Sun Line have a Greek trip for you! See page 295 for details.

TAKE ON THE AEGEAN

Cruising Greece and the Greek Islands on board a private yacht is everyone's fantasy of the ultimate way to experience this sunny-seas land. Today, that fantasy is easier to realize than ever before, since a government-encouraged marina-building boom is fast making Greece a major international yachting—and yacht-chartering—center. Right now, for example, two modern yacht basins are being built at Phaleron and Kalamaki outside of Athens . . . and a third marina is under construction on the lush island of Corfu. Meanwhile, Athens-based Valef Yachts Limited currently owns and manages the largest fleet of charter cruisers in all of Europe.

A pleasant surprise is that you don't have to be a Greek tycoon to sail the Aegean in your own floating hotel. Valef's sail-yourself "bare-boat" charters start at just $150/day for a sleek six-passenger sloop; and for as little as $400/day, a fully crewed, six-passenger motor-sailer can be yours. On the other hand, if money is not a concern, a mere $5000/day will have your party of twelve sailing aboard a veritable "palace-at-sea" with six luxe staterooms, three sundecks, vast saloon and dining room, crew of ten! See page 295.

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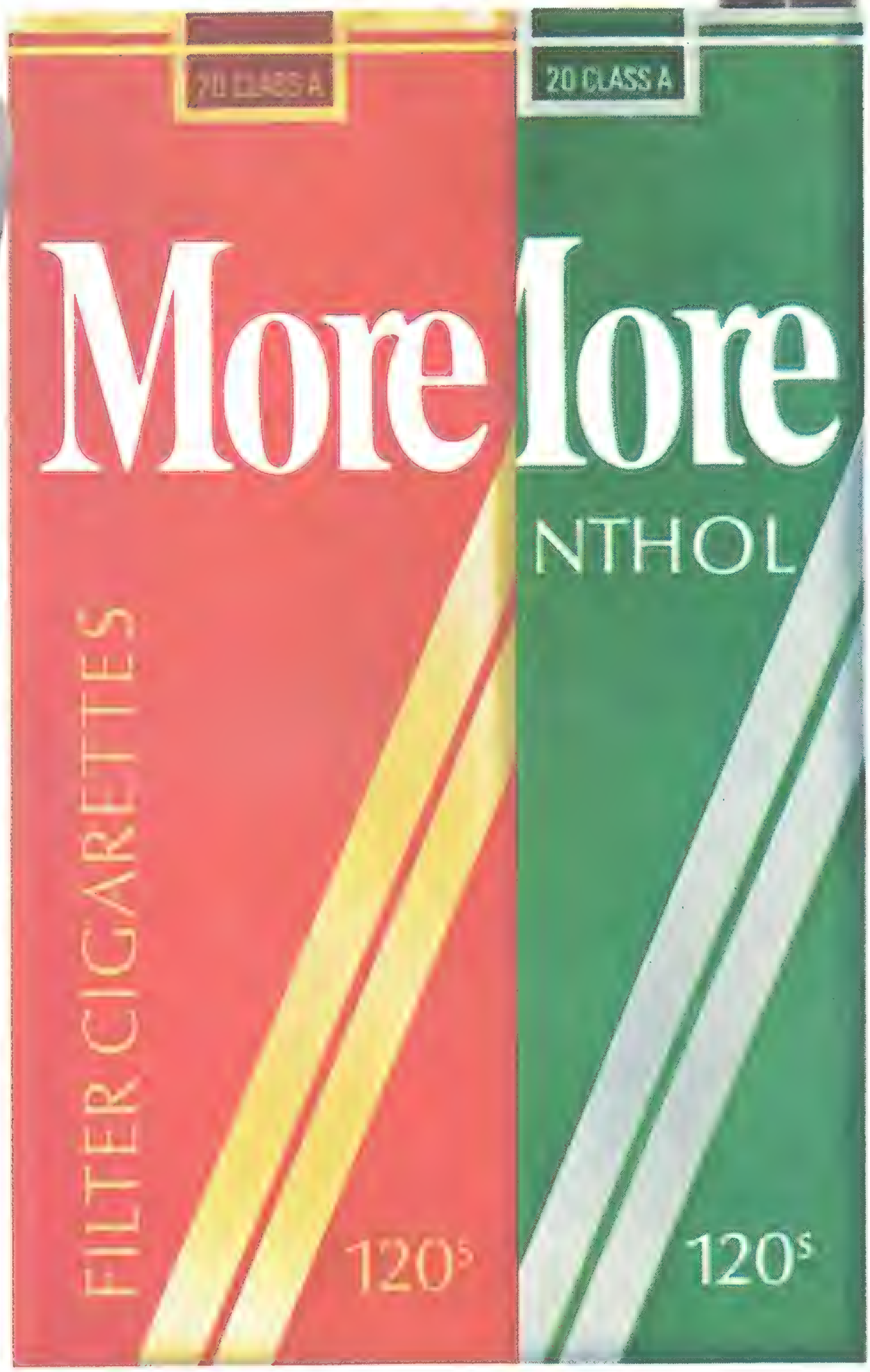

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Northern Greece: discovering new joys in an antique land

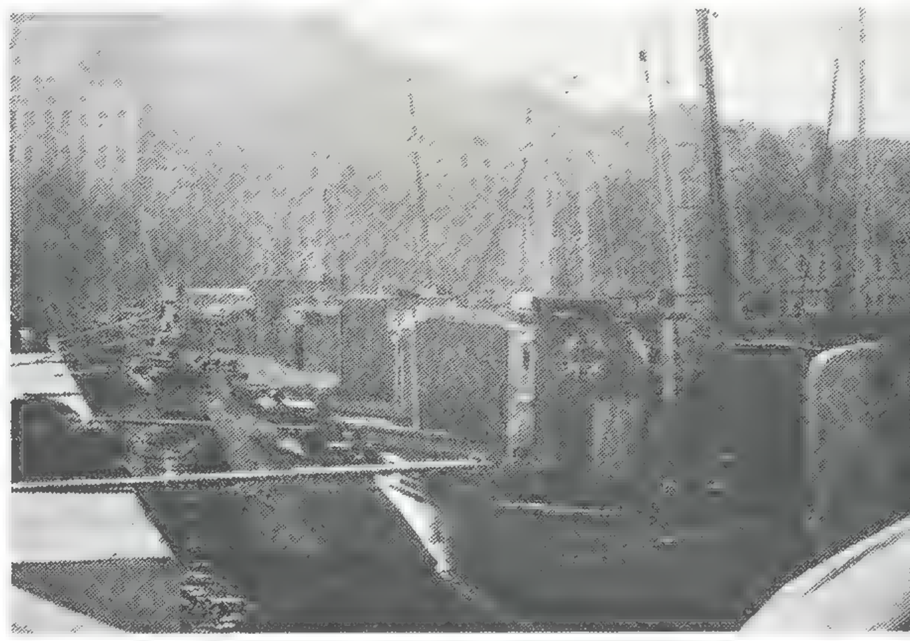
On the sunny Halkidikian coast, just-built beach resorts, classic splendors

BY LORRAINE DAVIS

One Sunday afternoon this winter, a little band of happy people assembled in a Brooklyn Heights apartment to break bread. So warm in their affection for each other, so peacefully joyful in their sharing of wine and food—*taramosalata, pastitso, dolmades, avgolemono, galatoboureko, baklava*—they might have been some tiny religious sect celebrating a major feast. Irreverently, they referred to themselves as "the Makedonia Nuts"—eight people who had previously shared a trip along the northern coastline of Greece, from Thessaloniki to Kavala, a trip so idyllic that I can sunlight any dark moment now just by imagining myself back on those shores.

So much lasting pleasure is a lot to expect from a week's vacation trip. What makes Makedonia (or Macedonia, as we usually write it) such a halcyon land? Physically lovely, with a warm, dry climate, the province includes the Halkidikian peninsula, which reaches like a three-toed paw into the Aegean Sea. Its steep mountainy slopes, pine forests, and bright zinging-blue days reminded me of my school years in Colorado. The way those slopes plunge straight down into vivid purple saltwater seas lapping white-sand beaches is the dramatic underscore. And just as it combines the extremes of geography, Halkidiki spans civilization's time frame: you spin along in a modern car or minibus on well made highways (carefully marked in both Greek and Roman lettering, a boon to those of us not lucky enough to have learnt Greek in school) to see things and places so ancient that the mind's eye must sight along a line going back through twenty-five centuries.

Our trip began with a TWA flight to Athens, an overnight zoom of good food and drink and snoozing in our seats. Mid-morning brought us to Athens; and, by mid-afternoon, Olympic Airways delivered us to Thessaloniki (called, in World War I dis-



Two harbor cities, Thessoloniki and (above) Kavala, anchor an ancient trade route.

patches, Salonica; but the Greeks prefer its older name), founded in 315 B.C. by Kassandra, who married Alexander the Great's stepsister and named the town after her. (One of the world's greatest generals, Alexander of Makedonia put down rebellion in Greece, conquered Egypt, all of Asia Minor, and pushed on into India; he died in 336 B.C.)

As soon as we had settled into our headquarters, the crisply *(Continued on page 176)*

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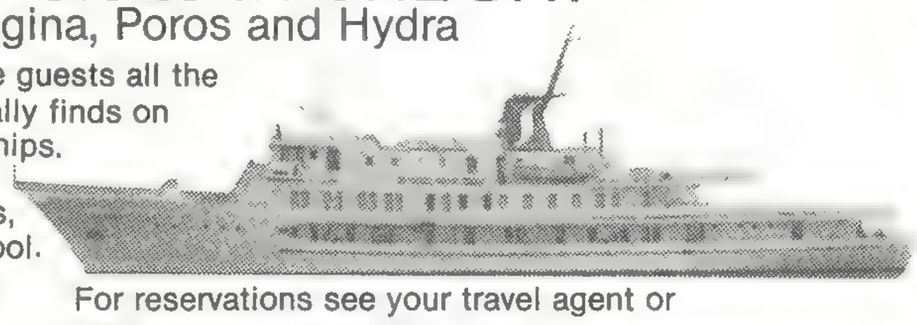

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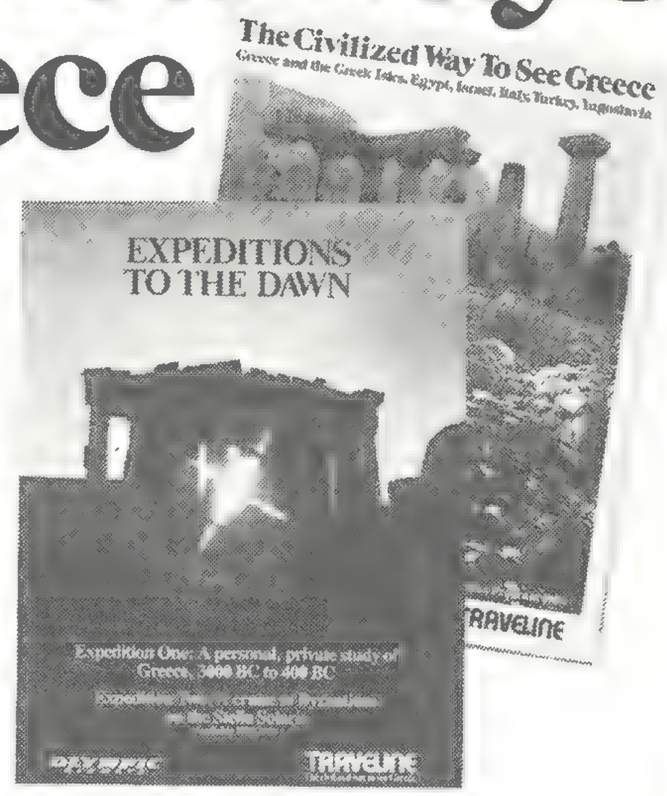

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V

NORTHERN GREECE

(Continued from page 174)

contemporary Makedonia Palace Hotel, we began our exploration of this thriving port city, once a strategic link in the Roman Empire's trade routes. Among the artifacts we saw at the Archaeological Museum were the magnificent treasures found in Hellenistic tombs in 1961, including a gold diadem and silver reliquary, and all those unearthed in 1977 at Vergina: the solid-gold coffin of Philip II, father of Alexander, with his royal sceptre and other gold objects, plus the five small ivory statues that identified Philip, who died in 336 B.C., and his family. Philip's treasures will tour U.S. museums next fall in a show called *The Search for Alexander.* The ceramics that most enthralled me stretched back through the classic period into the geometric styles of 700 B.C.; but these objects are "young"—some of the stone tools and bone necklaces were made in 2000 B.C.; a Neanderthal skull in the museum dates from 75,000 B.C.; and certain teeth are thought to remain since 500,000 B.C.

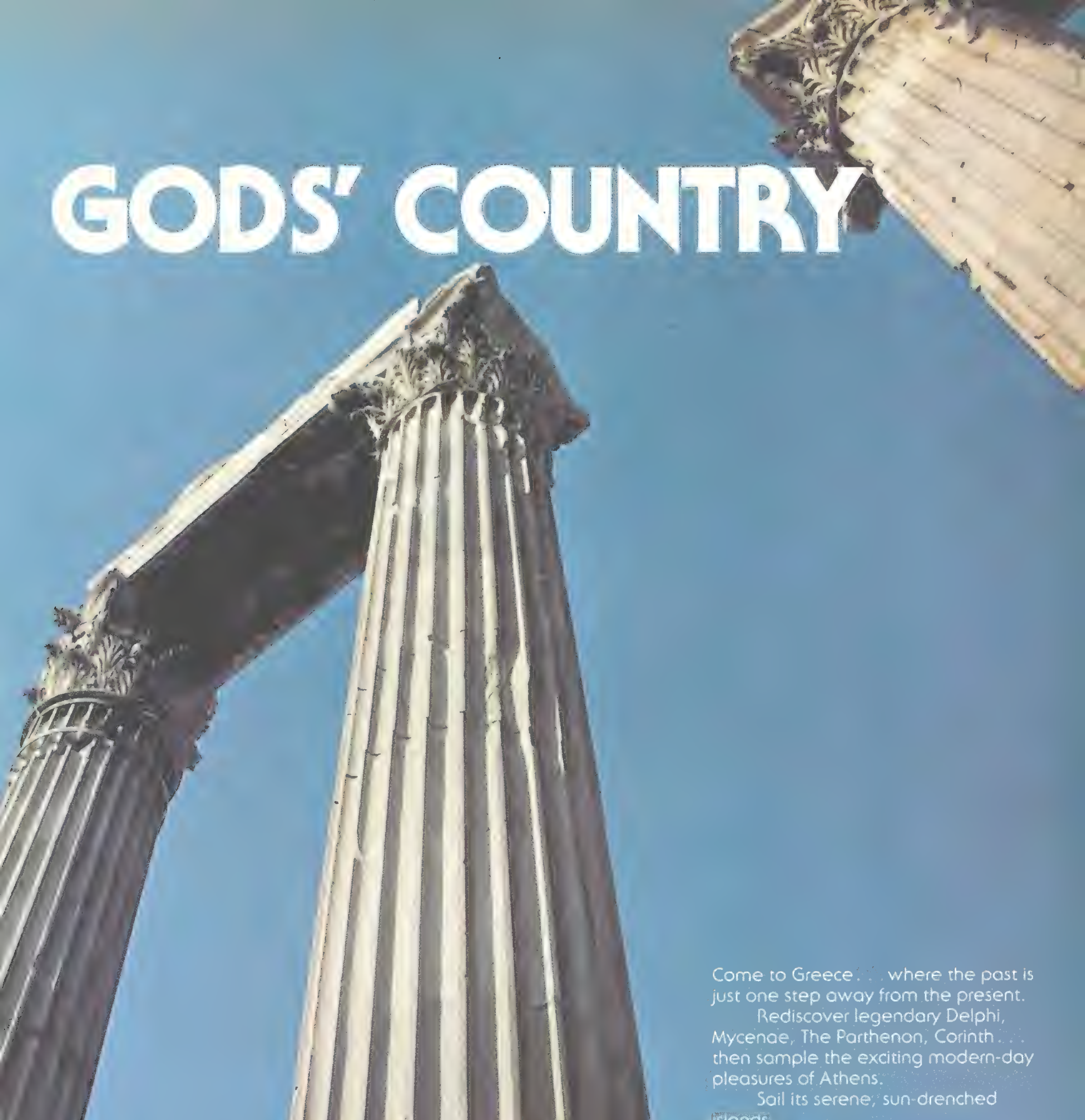
There is really no better way to gain perspective on the tribulations of today's life than to immerse yourself in things past; and, in Greece, the past is all around you, accessible. But, for a look at the modern arts in Greece, you can go to the Society for Makedonian Studies, in a modern waterfront building, where opera, ballet, and concert performances take place in the theater and the Art Gallery of Thessaloniki shows painting, sculptures, and graphic works by Greek artists, with the financial backing of the National Bank of Greece.

We had time for only a sampling of the Roman ruins and historic sites in Thessaloniki. Kassandra's fourth-century B.C. walls were rebuilt in the fourth century A.D., and we walked along at their massive base. The Triumphal Arch of Galerius celebrates his A.D. 297 victory over the Persians; his mausoleum's rotunda was turned into a church by Constantine the Great and glorified with mosaics by Theodosius the Great at the end of the fourth century. Seventy-two feet in diameter, the rotunda has walls eighteen feet thick. Thus defended, its stern mosaic saints, with burning heaven-cast eyes, pray on, their robes winking with bits of gold and silver glass.

Twenty Byzantine churches have survived in Thessaloniki. The church of Agios Dimitrios, built at this site of his martyrdom, was replaced in the seventh century by a massive five-aisle basilica, restored in 1948 from the effects of a disastrous 1917 fire. There we saw Byzantine brickwork and Theodosian acanthus-leaf capitals and caught sight of the double-headed eagle along with the cross and the crown.

Shopping in this port is as diverse as the sightseeing. We were drawn to the handwoven rugs—especially the fluffy ones called *flokati*—and the bronze and copper work, both antique and new. If copper pots are your thing, Thessaloniki is the place.

After a festive evening at the Makedonia Palace, we set out next morning in our little bus for Pella, the birthplace of Alexander the Great. Even more exciting than the time-shock in the churches and museums is the thrill of standing in an open field looking at floors that have *(Continued on page 185)*



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NORTHERN GREECE

(Continued from page 176)

remained in this spot since the fourth and fifth centuries before Christ; they are made of the oldest kind of mosaic: not colored or gilded glass but sea-washed pebbles, their natural colors assembled in rug-like rectangles by artists who depicted Alexander hunting lions (the most famous mosaic), Dionysius on a panther, the rape of Helen, with geometric motifs including the wave pattern known as "running dog." Something about this blue-skied "museum" made me feel closer to the Greeks who trod these floors than did all my years in art-history classes.

Just one of the great pleasures of being in Greece is the delight of each meal. Whether you have already learned to love the myriad dishes of the Greek *meze*—"table," an assortment of appetizing dishes that rivals the per-

"The joyous ways that Greeks feed themselves"

mutations of smorgasbord—you will quickly fall in love with this and the other joyous ways that Greeks feed themselves. At lunch, we chose the Remezzo Palace restaurant on the beach in Neakrini; dinner was at Taverna Kirkelas on Granmou Vitsi Street. Nothing can rival a Greek *taverna* for good fellowship and savory fare. Music, laughter, Greece's special drinks: *ouzo* aperitif, *retsina* wine, Metaxa brandy: the Makedonia Nuts formed their bond.

The next day took us on a tour of the Halkidiki peninsula, where history goes something like this: the first village built in 600 B.C. by Corinthians; invaded in fifth century B.C. by Persians who were allied with Athenians; fourth century B.C. destroyed by Philip II of Makedonia (father of Alexander); rebuilt in third century B.C. by Kassandra; second century B.C. occupied by Romans; thirteenth-fourteenth centuries A.D. in the hands of crusaders and pirates; fifteenth century, taken by Turks; 1912: liberated.

We set out cheerfully to explore these fabled hills in our little bus: dry air, pale clay ground, cotton fields, olive and almond groves, pistachio trees, Roman ruins. (One man who wanted to build a hotel dug up a temple instead.)

Greece has ten thousand miles of coastline, but this northern shore is "new" in development. The Greek government is encouraging villagers to build extra rooms for tourists; beach resorts are growing (we stopped to see a number of these hotels: Sani Beach, Gerakina Beach, Amon Zeus, Pallini Beach, Athos Palace); everywhere there is an enthusiastic wish to make visitors comfortable. English is a second language in Greece, but in these northern resorts most of the visitors are Yugoslavs or other Europeans. Here one can relax in the sun without the distraction of too-familiar faces, the drone of too-overheard conversations.

Our midday stop *(Continued on page 188)*

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NORTHERN GREECE

(Continued from page 185)

on one day was at Porto Carras, a luxurious resort in the making, where we had a superb lunch in most attractive surroundings. Present or projected at Porto Carras: a casino; the Meliton Beach Hotel; the Village Inn; Marina Restaurant, where we ate; a Sporting Club

Greek men are top-rated café sitters—here, experts in the town of Panagia.

with golf course, fifteen tennis courts, two squash courts, nine pools, bowling, riding, hang gliding; hotels with beds for 3200 guests; 3600 in staff; Porto Carras vineyards (the wine is already exported), olive-oil factory, bakery, ice plant, laundry, etc. All this utopian planning stems from John C. Carras, owner of the 4500-acre estate, whose own villa sports a pseudo-medieval tower and barred windows. Built in a kind of Hollywood Byzantine style, it added a certain note of modern unreality in a land where the past seems the "real" reality.

Whirling along in our small bus, we admired our driver's skills as we viewed the little shrines that Greek peasants erect along the roadside to commemorate loved ones either lost in or miraculously saved from automotive mishaps. These reminders of twentieth-century hazard are so charmingly designed—miniature houses set on posts, with bottles of oil and other offerings visible through their glass windows; some are simple cottages, others, turreted mansions—that we thought they deserved a "Blue Guide" all their own.

Under the tutelage of our attractive, carefully educated woman guide, Maria Tirpas (in Greece, all government-approved guides have a B.A. in archaeology and two years at guide school), we learned Greek history and modern Greek sociology effortlessly as we stopped in the villages along our way. These had an unselfconscious appeal . . . blazing white houses, some very ancient, with shoes at the doorway; local cafés where only men chat endlessly; tiny shops with wonderful sweaters, old jewelry; bakeries with the most enticing pastries imaginable; everywhere olives, pines, flowers, bees, sun, music, dancing. We even attended a Greek wedding at Gerakina Beach Hotel that was part of a village folk-art festival but a real wedding nonetheless. The dancing and feasting were so abandoned that even Nordics like me felt like Sybarites.

After another night in the marble-walled comfort of the Makedonia Palace—a thoroughly modern "palace" with restaurants, bars, roof garden, shopping arcade—we set out for Kavala. Maybe it's because I have spent even more time in Sunday school than in art-history classes that I was so moved by our stop at Philippi. Philip II of Makedonia took the gold from these mountains; he and his son Alexander drained the marshes. The Romans occupied Philippi in the second century before Christ; and, in 42 B.C., Cassius and Brutus squared off here against Mark Antony. (Our guide pointed out their actual combat positions.) Mark Anthony won. The city was still a Roman colony when, in A.D. 49, the Christian apostle Paul came to be baptized by Lydia, the first woman in Europe to embrace the Christian religion.

The ruins at Philippi include the Roman forum—the marketplace that had been the Greek *agora,* the intellectual and religious meeting place for the men of the town—its Roman columns with Ionic bases, Doric capitals. Here we walked on Roman streets and saw, on this segment of the Egnatia Way, built in the second century B.C. (the road is also still visible as the main street of Thessaloniki), chariot tracks worn into the stone. There is a gymnasium, with the inscription GLADIVSTI MNVS; and the remains of the cell where St. Paul and Silas were imprisoned. An earthquake so impressed their guard that he converted. (In A.D. 550, a basilica was built at Philippi as a seat for the Christian bishop, with three aisles and a gallery; we could see some walls with bits of its striped marble paving and frescoes, but most of it was also destroyed by earthquake.)

In the fourth century B.C., Philip built a theater here, with three thousand seats, where educational dramas were enacted (our guide said the only educated women were the prostitutes). When the Romans came, they transformed the theater into an arena for gladiators and animals—a place to turn over the Christians to the lions. Now the theater is used every August for a festival of the ancient dramas; Melina Mercouri has played Medea there. We tested the acoustics. You could hear a whisper.

Arriving at Kavala, another appealing seaside city on the slopes of Mount Simvolon, we lunched at the Bati restaurant. This area was first inhabited in the Neolithic era, about 3000 B.C. The present Kalamitsa-Kipoupolis was built in the fifth century B.C. as a harbor town; Neapolis (New City), where Kavala stands now, followed and was the first European town to hear Paul's teaching, which gave it the name Christopolis. Seized and burned by the Normans during the reign of the Emperor Andronikos I of Byzantium in 1185, it later fell to the Venetians and then to the Turks, in 1380. Liberation came in 1912.

Today, a four-lane highway swings around the mountain and the city is a harbor and industrial center for Eastern Makedonia and Thraki (Thrace), but—like Rio—Kavala has a beautiful beach at its feet. We stayed at the Lucy Hotel on the shore where we dined on excellent fish and lobster. There, as elsewhere, I was charmed by the Greek-style shower in my bathroom: a low marble curbing around three sides of its floor, neither walls nor curtains to inhibit splashes or breezes. Next morning we set out from the harbor on a ferry boat to Thassos.

The island of Thassos was the culmination of our trip, an excursion into a sweet and gentle world so removed from the harsh cares of city life that I now wonder whether it really exists. *(Continued on page 191)*

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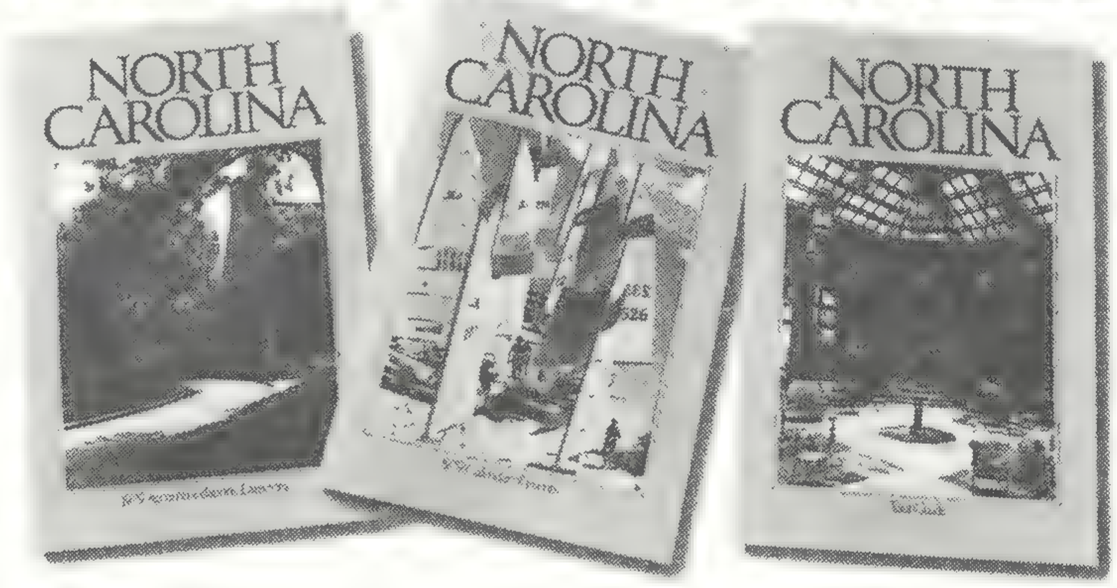

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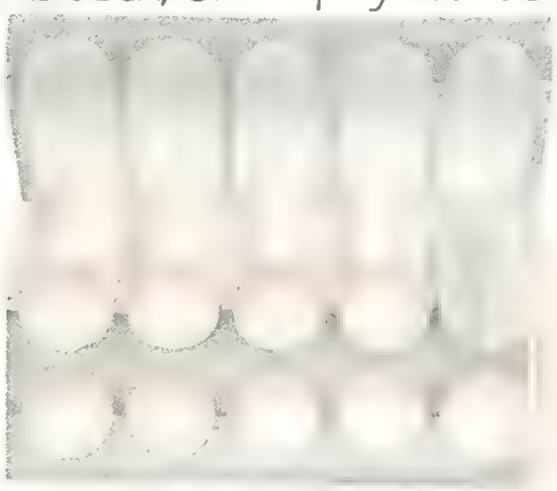

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NORTHERN GREECE

(Continued from page 188)

Thassos, of course, also has its history: Phonecians; eighth-century, B.C., Thracians; Parians—attracted by the gold and silver mines. Occupied in the fifth century, B.C., by the Persians, who were then allied with the Athenians. Athenians came with General Hemon and used the island as a military base in the Peloponnesian War. Lysander occupied Thassos and killed all the men in 404 B.C.

Thassos then was famous for its commerce, its ships bearing wine and ceramics. In the fourth century B.C. Philip II occupied the island; in the second century B.C. the Romans took over—there's a marble Roman palace on Thassos and a fifth-century B.C. Greek theater that was restored by the Romans, used now each July for a drama festival. In the third century A.D., Caracalla visited the island. The Turks seized the Greek coast in the fifteenth century but, in the eighteenth century, donated Thassos to Mohammad Ali (we had seen his house in Kavala), so islanders paid no Turkish taxes. Like the rest of the coast, it was freed in 1912.

All of these fierce military deeds took place on a 400-square-kilometer island that now has eleven villages and two hundred thousand beehives. Yes, beehives. My dominant impressions of Thassos are fluffy pine trees and the smell of honey. The hives—square boxes, each with a rock on top to weight the lid—edge the roads, and their produce—pine honey—is for sale in all the villages.

Thassos had a misty, Japanese look as we approached on the sea; on a hillside covered with olive trees, an old woman drove a goat and a burro with saddle baskets. With the water around them shading from chartreuse to purple and banded like a gem, the island's strong, vigorous hills and pink marble cliffs contrast with the more relaxed terrain of the mainland. Every turn in the road revealed another sharp cone of a hill, softened by pine.

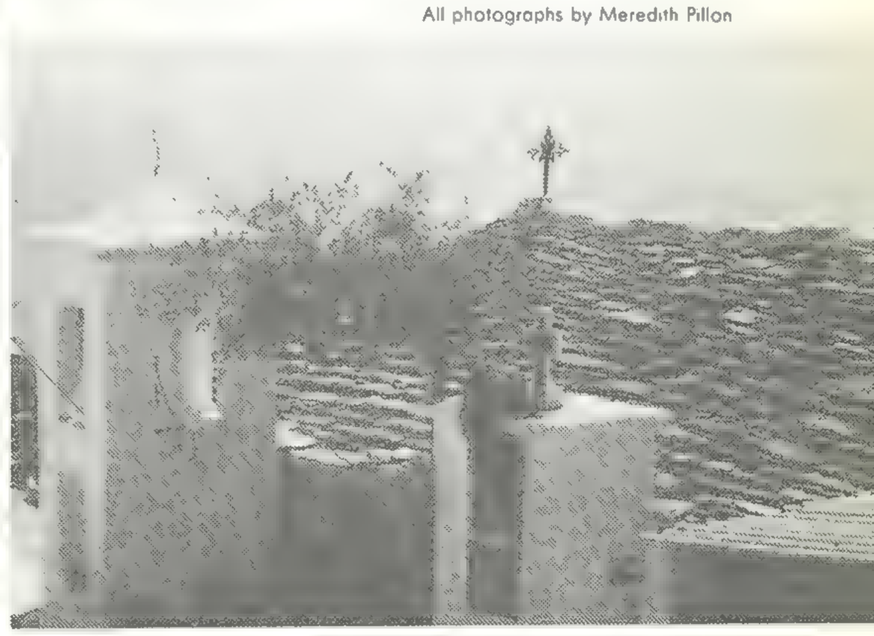
On seacliffs like cathedral spires, we found the monastery Archangelos. Just twelve young nuns were there, wearing dark medieval garments, living in simple white quarters, their tiny chapel a brilliant cave of color and warmth. Their industry and devotion were so apparent that even the little mass-printed icons that they assemble and sell seemed touched with a special grace. "We beg of all pious visitors to come into the monastery worn modestly" said their sign. We hated to leave.

A little further on, at Aliki, we climbed about in an old marble quarry, carved out by ancient Greeks at the water's edge for easy export; the modern one is down the road, with slides for the marble chips.

Our drive—past fig, persimmon, and chestnut trees—brought us to Panagia, the only surviving original village, where we bought walnuts, oregano, honey with figs and zucchini; its schoolchildren were dressed in the royal-blue uniforms so favored in Greece. Then on we went to Makryammos, the hotel and restaurant where we lunched and drank our favorite local brew, a beer called Fix.

Perhaps the thing that so endeared the Makedonia Nuts to each other, beyond the peace-giving pleasures of our trip, was the experience of shedding old misconceptions together. We all had some. Having grown up before the development of easy color photography, I somehow always envisioned the Acropolis in Athens as white, or pale-grey, marble. What a shock and delight to find it a golden pink! The same kind of revelation awaited me in the Thassos museum at Limenas. Along with Roman mosaics, a Hellenistic head of Dionysius,

All photographs by Meredith Pillon



On the island of Thassos, mystic calm in a tiny monastery, Archangelos

sixth-century B.C. ivory head of a lion, a bronze mirror handle (maiden with her arms akimbo) from 550 B.C., we came upon an archaic Kouros, a statue of a young man holding a ram. Somehow, my studies had not prepared me for the scale of this young beauty. The kouros (youth) and kore (maiden)—I thought—were at most life size, manageable. Instead, this one rose far above us, seemingly fifteen feet tall, with that strong, simple authority that reminded me of how much our culture really owes to Greek thought and Greek art. ▽

(Continued from page 138)

Sun Valley is the renovation of the elegant upstairs dining room at the Sun Valley Lodge—closed since the 'sixties. In the resort's halcyon days, everyone would arrive late to dinner in order to make a grand entrance down the restaurant's huge staircase.

Today's Sun Valley is actually three resort areas that all use the ski facilities of Dollar and Baldy Mountains. First, there is the classic Sun Valley Village with the Sun Valley Lodge and the chalet-styled Sun Valley Inn. Then, across the Valley, Elkhorn Village, built in the early 'seventies, is a self-contained hotel/condominium complex offering especially easy access to Dollar Mountain. Finally, in the little Western town of Ketchum—located near the base of Baldy Mountain—there are motels, inns, pubs, restaurants.

Some people feel that Ketchum could turn into the Aspen of the 1980s—with artists and former residents of other Western ski-scene towns now starting to base here. A recent sign of Ketchum's upswing: the just-open Belson-Brown Gallery—featuring major exhibitions of American sculpture, pottery, jewelry, photography, and painting—all in a former Sears building now imaginatively renovated with stained-glass windows and carved-wood doorways.

Good restaurants in Ketchum: The Warm Springs Restaurant—an Old West inn serving excellent trout; scones with apple and honey butter. . . . A Matter of Taste—*the* place for lunch: homemade soups and breads plus teas, espresso coffee. . . . Su Casa—Mexican food served in a little white house surrounded by a picket fence.

Back up in the Sun Valley Village, a well-heeled after-dinner crowd gathers in the Duchin Room of the Sun Valley Lodge to dance to a quiet combo—reminder of the days when Eddie Duchin used to play at the resort. The joy of Sun Valley is that those legend-days are still alive.

Ketchum, Utah, could become a 1980s' Aspen

TAOS SKI VALLEY, NEW MEXICO

Taos Ski Valley is known for its difficult slopes, its remote north New Mexico location, its European cuisine. My first morning there, I instantly saw why everyone talks so much about the resort's food. In the sunny breakfast room of the Hotel Edelweiss—filled with flowers and hanging plants—I feasted on Eggs Rockefeller, tiny square crêpes, blackberry jam, thick country bacon, coffee. All served at a long planked table while classical music played softly in the background.

After breakfast, I encountered another side of Taos' mystique—the resort's tough-mountain image. Shooting straight up under the two main chairlifts was "Al's Run"—one of the steepest (thirty-two degrees average pitch) ski slopes in the United States. A sign at the bottom said not to panic . . . that I was seeing only a small portion of the mountain . . . and promised easier trails. Still, I wondered if I hadn't gotten myself into more than my upper-intermediate ski skills could handle. The truth is that over half of Taos' sixty runs are rated "expert." The good news is that Taos' crack ski school has most intermediates—even some beginners—skiing on many of these expert slopes in less than a week's time.

Everyone who stays at Taos Ski Valley—there are just five small lodges and three condominiums (a total of seven hundred beds)—is there on a week-long, prepaid package. Ski school is included in the deal—as are three meals a day. There's a family feeling about the ski life at Taos: meals in all the lodges are served at communal tables; everyone winds up knowing everyone. Lodge owners and chefs double as ski instructors. Even the resort's Swiss-German founder-director Ernie Blake teaches a class or two. Up on the slopes, skiers constantly stop to exchange greetings with one another.

Nineteen miles from Taos Ski Valley, the town of Taos is an artists' and writers' colony that once was home for D. H. Lawrence, Mabel Dodge, Ernest Blumenschein. This tiny town of salmon-colored adobe buildings has shops, motels, and over fifty art galleries. At La Fonda—a hotel on the Plaza in the center of town—an eclectic collection of paintings and bullfight memorabilia fills the lobby; and a locked room contains paintings by D. H. Lawrence that once were banned from exhibition in England. For $1, the desk clerk at La Fonda will open the door and let visitors view Lawrence's erotic art.

The town of Taos also has good Mexican restaurants. These specialize in New Mexican/Mexican treats such as *sopapillas*—light fried bread puffs eaten with honey butter. La Cocina—on the Plaza—is simple, good, not expensive. El Patio—a handsome old adobe building that was used as a location for Clint Eastwood's film *Every Which Way but Loose*—features blue tortillas (made from blue corn), margaritas served in pitchers.

The great treasure of Taos is the Taos Pueblo, two miles outside of town. This haunting village of multi-level, sand-beige apartment structures has been continuously inhabited by Pueblo Indians for almost nine hundred years. The day I visited the Pueblo, a small Native American boy—oblivious to my presence—played with a bright-red bird kite outside his "apartment." Nearby, an ancient woman wrapped in a blue blanket (she would not have seemed out of place in a North African village)—carried stream water in two shiny galvanized buckets. Acrid smoke—rising from strange mound-shaped outdoor ovens punctuated the scene. I felt as though I had left the United States . . . the twentieth century.

Another unusual sight on the wide-sky Taos horizon is the green-and-white bubble of the Tennis Ranch of Taos, visible on the road between the town of Taos and Taos Ski Valley. With two indoor and six outdoor courts, The Ranch rents apartment units—each with Pueblo Indian-design beehive fireplaces—to skiers who want to mix their skiing with tennis and exploring the fascinating Taos region. A winner winter combination! ▽

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Edited by June Weir

Hottest—and warmest—fashion around: knits... buying a chemise for your figure type... collecting ceramics

Women in knits

There's a fashion storm brewing from coast to coast. It's knits. Leading the way is a current of American women designers.

European women designers from Coco Chanel to Sonia Rykiel have long found knits a natural for their talents. Today in this country, Bonnie Cashin, Joan Vass, Gloria Sachs, and Adrienne Vittadini are leaders in the sweater craze and have developed knit companies that are growing rapidly.

Most of these designers grew up loving to do things with their hands, especially knitting and crocheting. Often, they also had a talent for drawing, painting, and sculpting. An early leader in this field is Bonnie Cashin with her own business, The Knittery. She developed a group of hand-knitters in Ireland, England, and Scotland, and came up with sweater dressing that stores found irresistible.

In 1972, Joan Vass started her latter-day cottage industry as a way to help very skilled women market their hand work. The next year Henri Bendel ordered 248 of her crocheted hats—they sold out almost immediately. Today, Vass finds her business one of the hottest properties in town. "When we started, we did less than $9000. Today it's about half a million," says Joan.

Gloria Sachs started out six years ago with a background as a hand-weaver. Today her hand-loomed coats and suits are best sellers, especially to working women.

For more on Adrienne Vittadini, one of the newest names, see page 268.

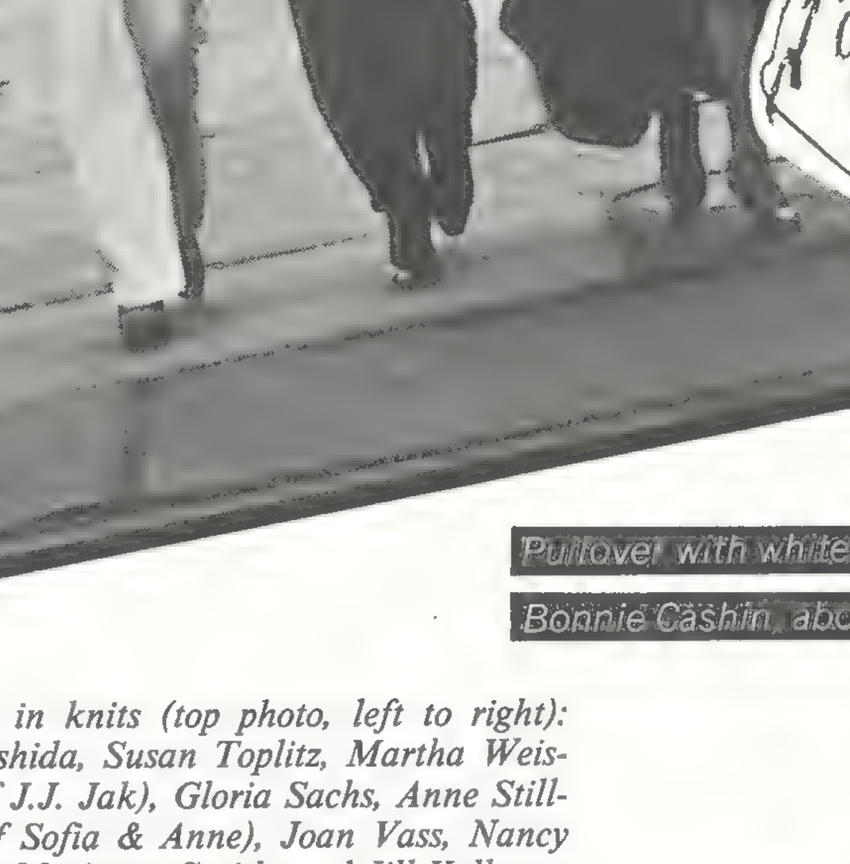
As Bonnie Cashin says, "Hand-knitting is very much in. More women want it than there are hands to turn it out."

("View" continued on page 196)

JADE ALBERT

Pullover with white shoulder bands, Bonnie Cashin, about $275

Women in knits (top photo, left to right): Kae Yoshida, Susan Toplitz, Martha Weisberg (of J.J. Jak), Gloria Sachs, Anne Stillman (of Sofia & Anne), Joan Vass, Nancy Pollock, Marianne Smith, and Jill Kollmar.



White V-neck sweater with hand crocheted red berries, Gloria Sachs, about $180

CATHERINE COLE

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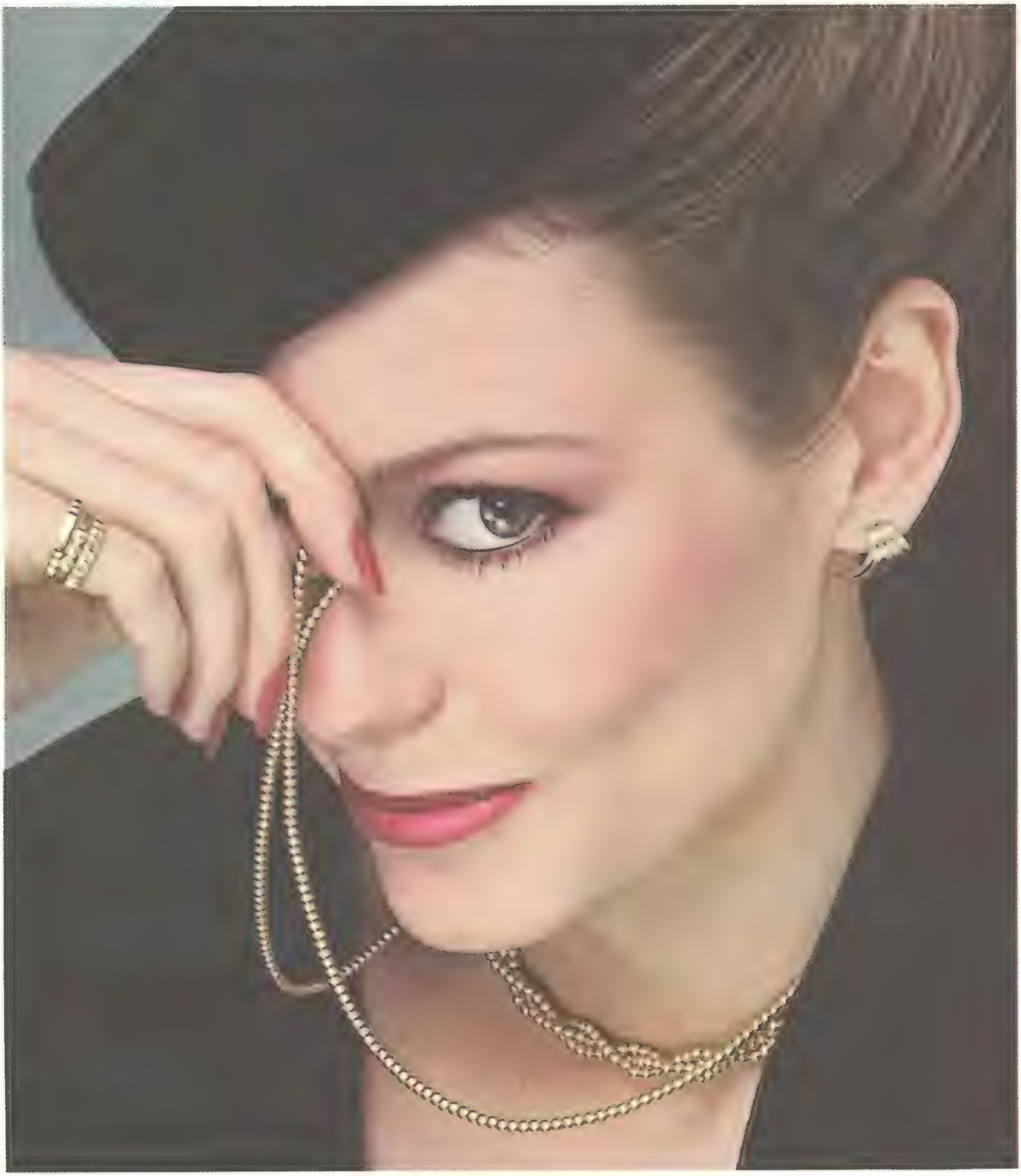

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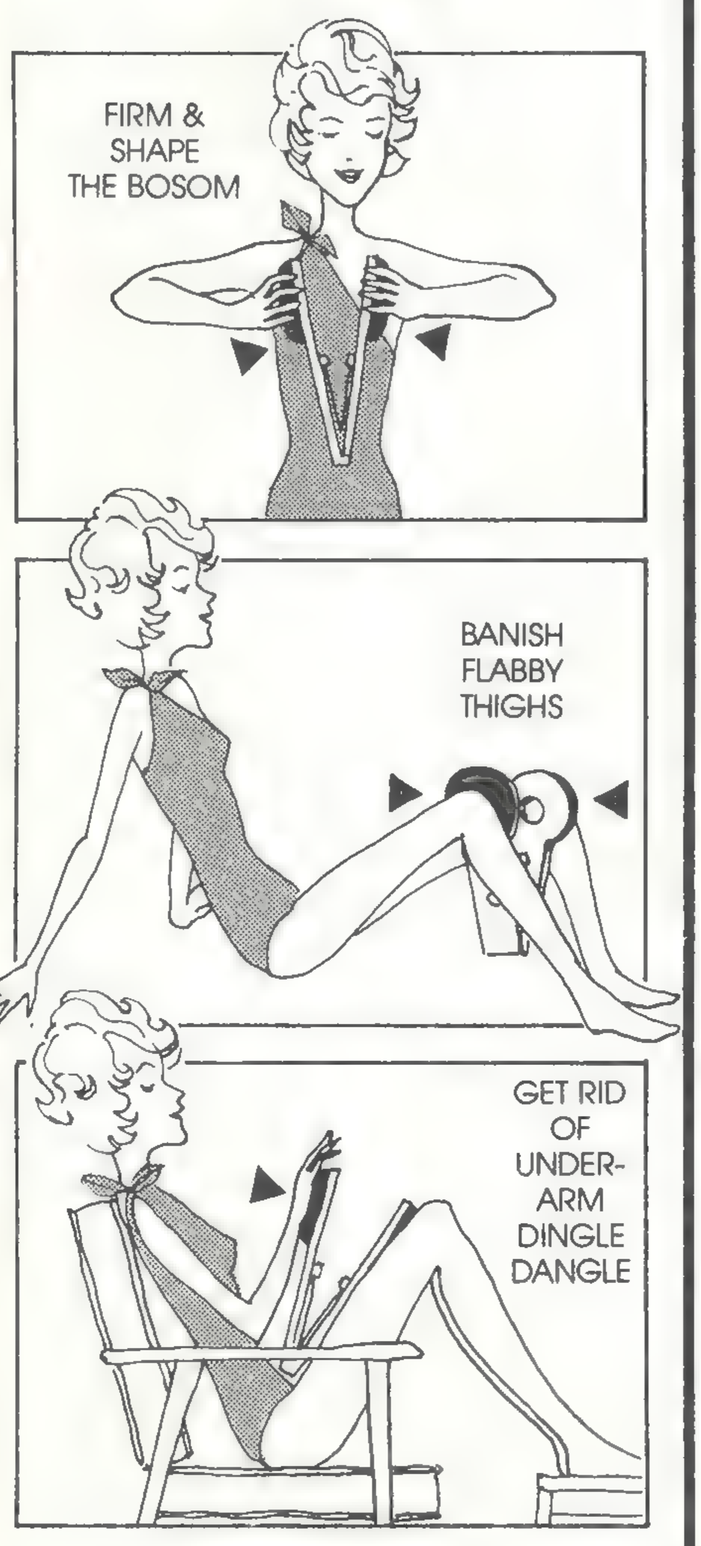

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VOGUE'S

View

Continued

Women in knits

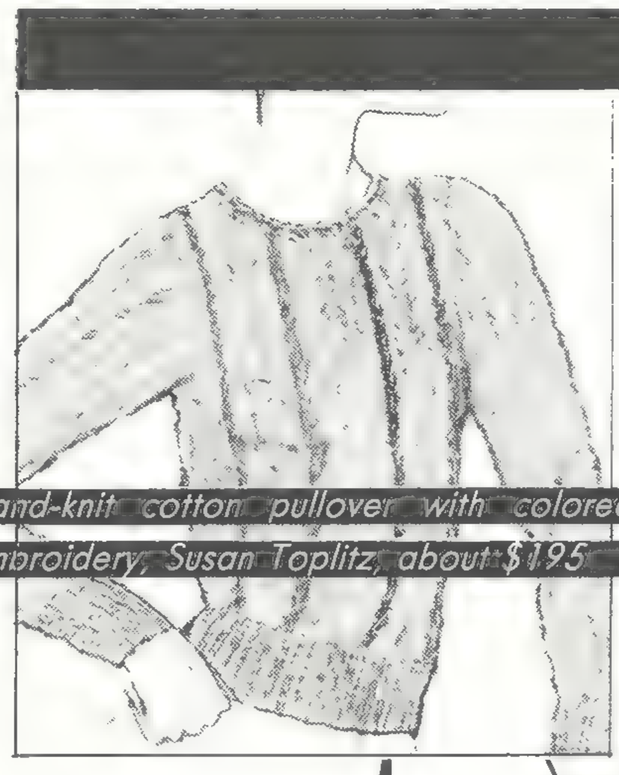
Along with today's knit storm, stores now are creating special spots for sweaters. In New York, Saks Fifth Avenue recently opened a new boutique called "Sweaters as Art." In California, Joseph Magnin introduced a collection called "Art for Wearing," which includes a variety of hand-woven, hand-loomed, and hand-knit sweaters, and one-of-a-kind cashmere and angora knits. As Edward Gorman, chairman of Magnin, said, "An individual may live in a high-rise apartment building and be labeled a working woman, yet these knits allow that individual to create a one-of-a-kind style of dress."

Featured here are four American women designers: Barbara Hokanson of Whodunnit mixes many different textures in whimsical designs. Susan Toplitz does novelty ribbon touches, as well as flower motifs. Cheryl Baron uses angora and gives it feminine details. While Martha Weisberg of J.J. Jak makes classic sweaters in offbeat textures and colors.

("View" continued on page 198)

DAVID CROLAND

Cotton bouclé with chenille and ribbon details, Barbara Hokanson for Whodunnit, about $220



YEAL

Hand-knit cotton pullover with colored embroidery, Susan Toplitz, about $195

CINDI LEIGH FLYNN

White cotton pullover with colored textured puffs, J.J. Jak, about $50

Black angora with rhinestone buttons, Cheryl Baron, about $330.

CARMEN VARRICCHIO

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VOGUE'S

View

Women in knits

(Continued)

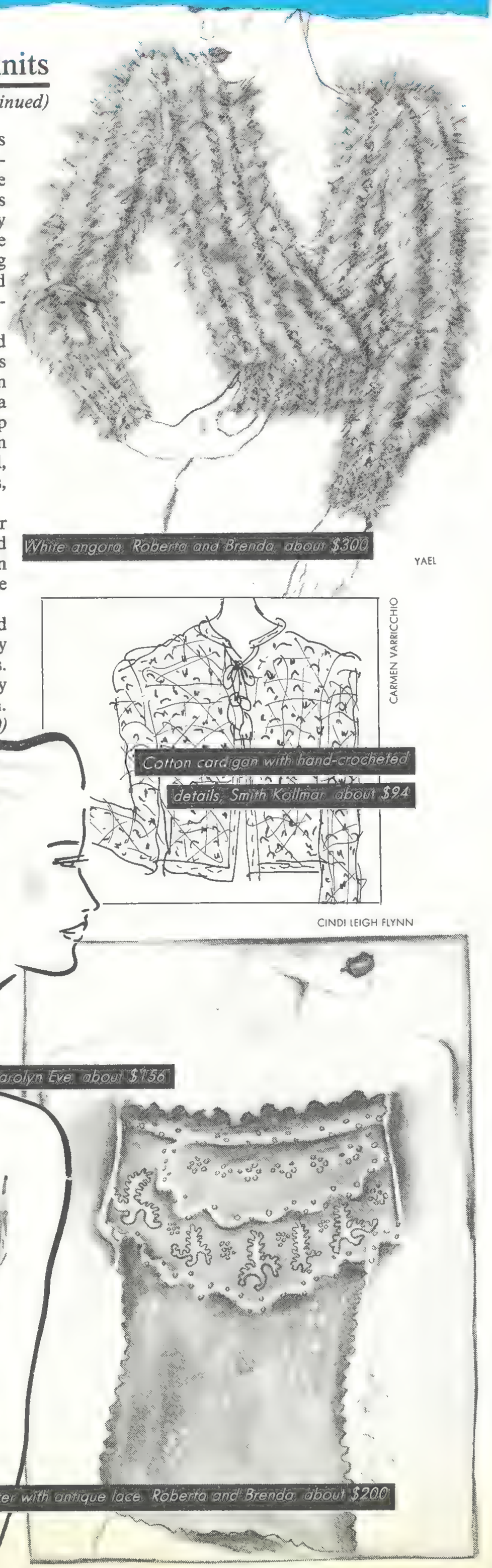
Gloria Sachs points out, "Suddenly individuals appreciate the beauty of things made by hand. They feel these handmade objects, including knits, are personal and have an intrinsic, timeless quality."

This type of thinking has helped spearhead the success of the knit houses whose sweaters are shown here. Carolyn Eve Birnbach began knitting two years ago, while working in a bookstore in Colorado. Today, she has help from her sister, Marjorie, and several dozen experienced knitters. Her shapes are classical, with delightful touches: little puff sleeves, tiny pearl buttons, gold threaded details.

Roberta Pinto and Brenda Serper hire over one hundred knitters at their Long Island factory. Their best-loved sweaters reflect an antique mood—through the use of old lace collars and one-of-a-kind buttons.

Marianne Smith and Jill Kollmar started making sweaters three years ago and today count leading stores among their clients. What the stores like: the tweedy effect they achieve by using different tonalities of a yarn.

("View" continued on page 200)



White angora, Roberta and Brenda, about $300

YAEL

Cotton cardigan with hand-crocheted details, Smith Kollmar, about $94

CARMEN VARRICCHIO

CINDI LEIGH FLYNN

Silk one-shoulder sweater with Lurex trim, Carolyn Eve, about $156

Black beaded evening sweater with antique lace, Roberta and Brenda, about $200

DAVID CROLAND

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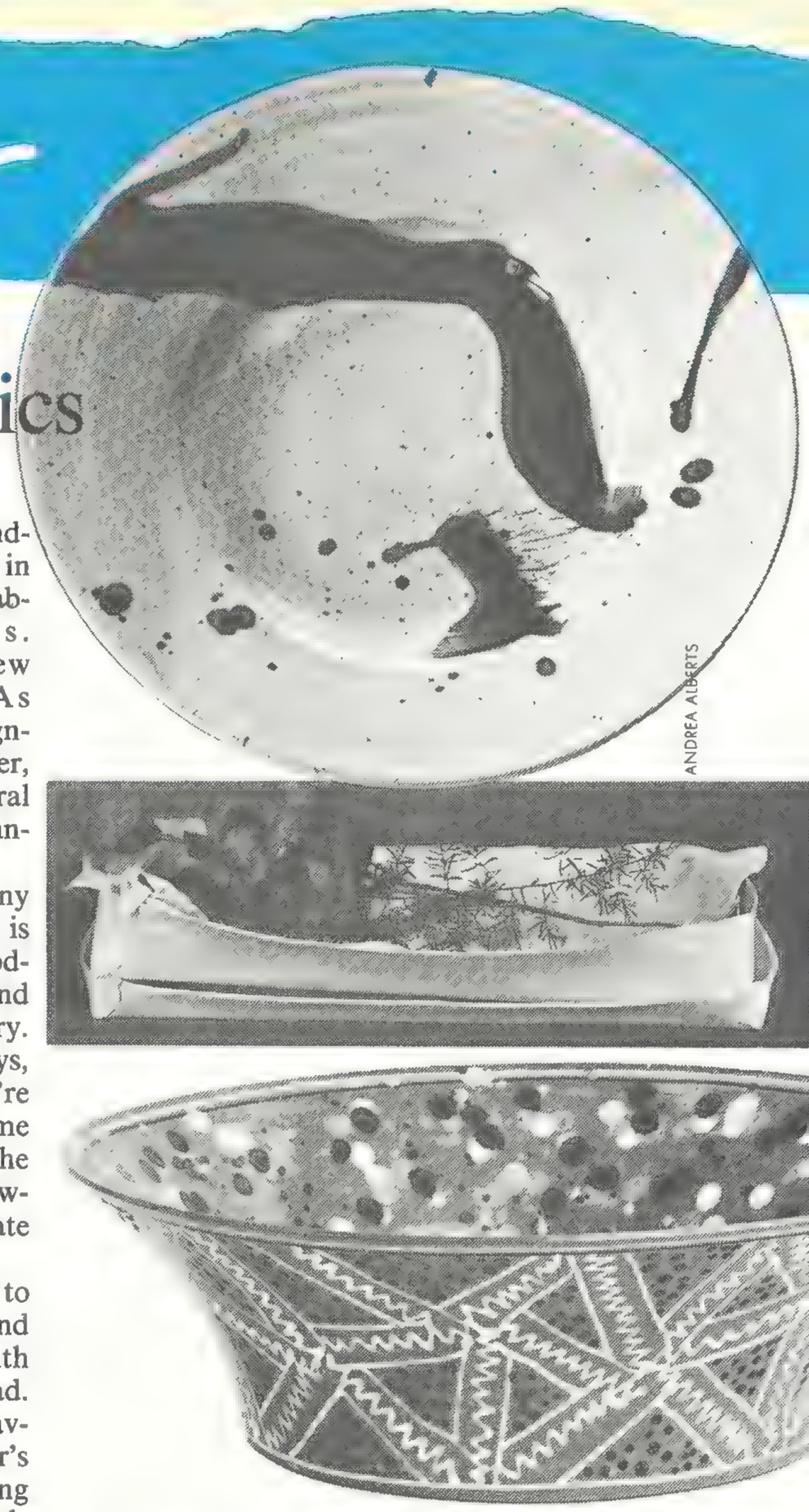
VOGUE'S

View

(Continued)

The new ceramics



ANDREA ALBERTS

Affordable art: handcrafted ceramics in beautiful colors, abstract designs. They're the new collectibles. As Diane Love, designer and shop owner, explains, "People are playing with textural variety today. Hanging ceramics adds another dimension to an art grouping."

Gordon Foster obviously agrees. His tiny New York shop (1326A Third Avenue) is an inspiration—a mix of pieces by five modern ceramic artists with antique baskets and Oriental pottery of the nineteenth century. It looks marvelous; but, as Foster says, "The beauty of these pieces is that they're serviceable as well as good-looking. Some people buy one large platter to hang on the wall. Others, such as Mary Wells Lawrence, intermix colors and designs to create a dozen beautiful place settings."

Whether you're looking for ceramics to hang or to eat off of, look for color and clear designs. The beige era of pottery, with its ubiquitous oversized coffee mug, is dead. The new colors are pretty: mint, pink, lavender, coral, hazy blues. Gordon Foster's advice to new collectors: "Avoid anything artsy-craftsy or gimmicky, such as bowls with feet." *("View" continued on page 204)*

*Top: **Ron Dier's** bold white and blue platter, Gordon Foster, $175. Middle: **Charlotte Potok's** ceramic flower-box, to order, $100. Bottom: **Roy Hamilton's** "slip-decorated" bowl, Gordon Foster, $175.*

ON PARIS STREETS: Mugler and Montana

modernism, the "English school tie" look, YSL classics
—a report from Mary Russell

THE "SAINT LAURENT LADY-LIKE" LOOK

As always—tailored skirts, jackets, suits, coats, furs. Skirt lengths have begun to go up—just below the knee looks right, and the boot with the skirt is out, unless it's an ankle boot. Beautiful shoes—like Maud Frizon's with the pointed heels—are everywhere. Stockings are dark and have seams. Women who loved pants are wearing dresses again.

The modernistic look

Inspired by Thierry Mugler and Claude Montana. Emphasis is on: leather, wide shoulders, stretch-legged pants with stirrups (in black and white). The new proportion— the body is streamlined at the bottom, wide at the top.

The "English tweedy tramping-on-the-moors" look. For men and women. In addition to the already touted Scapa Boutique, new shops catering to this look include: *Hemisphères* (22 Avenue de la Grande-Armée), a spartan emporium with wooden counters, salesgirls who wear braids on top of their heads and dress like prim school marms. Specialties include: plaid kilts, pale cashmere sweater sets, argyl sweaters (the rage among teenagers), and loden coats . . . At *Bonpoint* (65 rue de l'Université) everything looks as if it were made by hand by Beatrix Potter. Colors resemble faded summer bouquets . . . For the nuts and bolts, look at *Margaret Howell* (68 rue Bonaparte). They have the best cashmere scarf in town.

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(Continued)

Which chemise for your figure

A variety of chemises for different figure types—experts offer suggestions

In Paris, Milan, New York, designers all agree one of the important shapes for 1980: the chemise.

View asked leading fashion experts: which chemise for what figure type?

For a woman who has a large bosom, large hips, and is five feet six inches tall: "Get a chemise in a vertical pattern, in a thin fabric that floats over the body, with a cut not too bulky."—Don Norton, vice president, Marshall Field's Corporate Division, Chicago.

For the woman who's nicely proportioned, and around five feet tall: "The real key is how the chemise fits through the shoulder . . . maybe a little padding or a soft detail. If it fits in the shoulder it will fall straight and should taper at the hemline. Choose a fabric in a tiny pattern."—Jane Vandermade, vice president, John Horne, Pittsburgh.

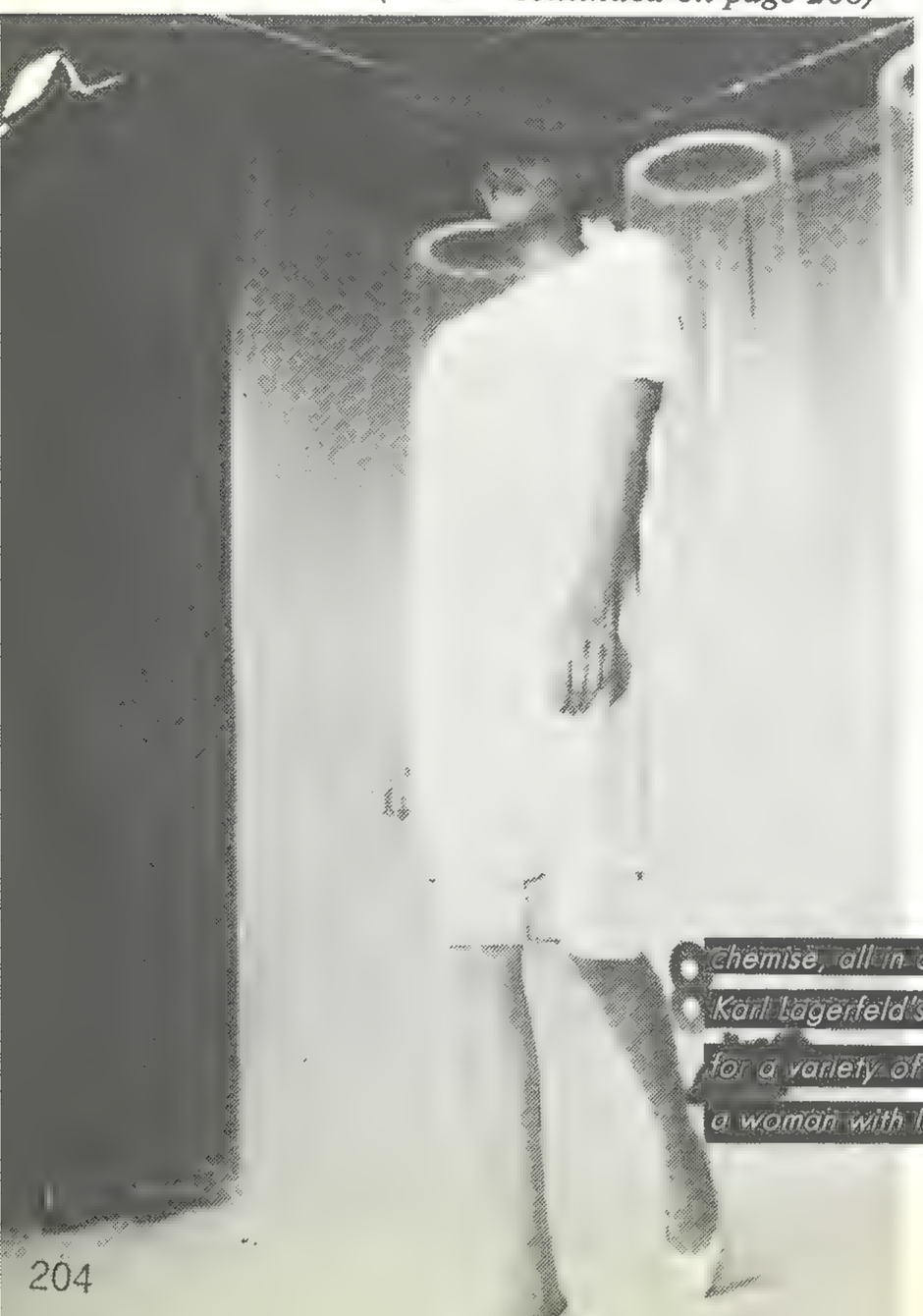
For the bigger-boned woman, who wears a size 12 or 14 owing to her build, not her weight, and is around five feet nine inches tall: "It's important to break up the line of the body and this figure needs some softness. This woman can carry a bicolored chemise and look great."—Koko Hashim, vice president, John Wanamaker, Philadelphia.

For a woman of average height but a little hippy: "The tunic chemise is ideal for many figures, especially this one: It should be all one color, fall straight, and the skirt should end just below the knee."—Ellin Saltzman, vice president, Saks Fifth Avenue, NY.

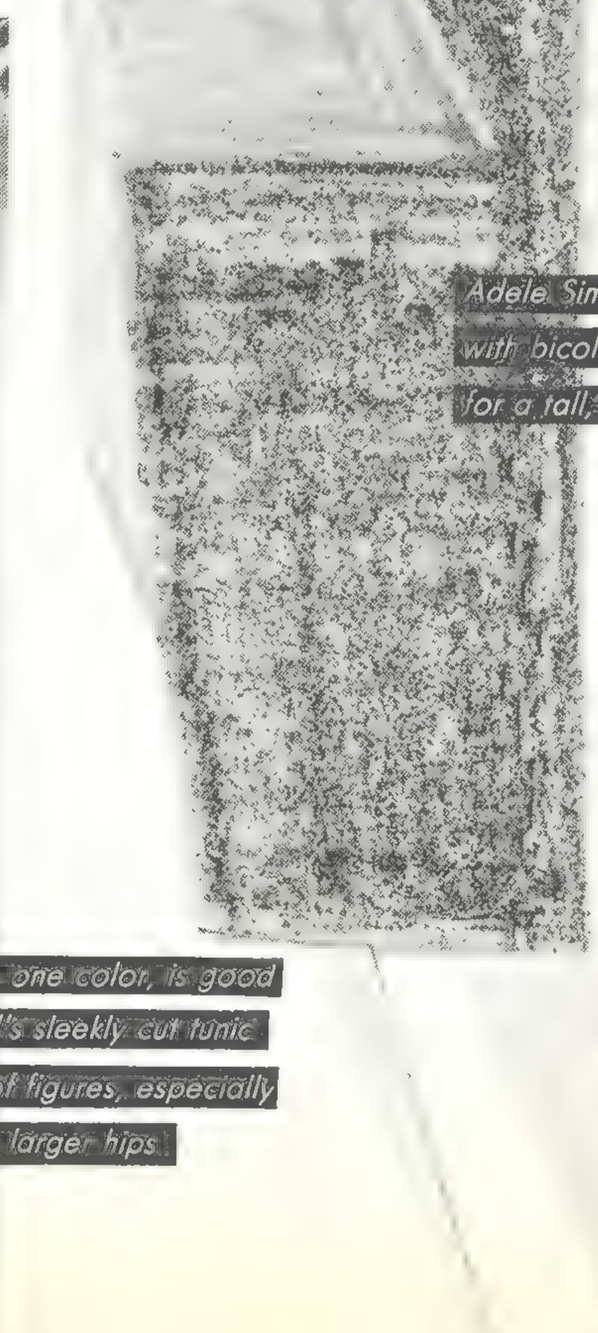
("View" continued on page 208)

Oscar de la Renta's small-printed silk chemise with yoke detail is an excellent choice for a short woman with a good figure

JADE ALBERT



Karl Lagerfeld's sleekly cut tunic chemise, all in one color, is good for a variety of figures, especially a woman with larger hips



Adele Simpson's black chemise with bicolored sections is ideal for a tall, bigger-boned woman.

Givenchy's candy-striped silk chemise is a perfect answer for a large-hipped, large-bosom-type figure—about 5'6"

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E. Emilio Pucci

The contemporary Mark of Italy's Emilio Pucci is a magnificent tone-on-tone creation featuring subtle shades of fawn. With Landau vinyl roof to match. It's the new chromatic look that's positively Pucci.

The 1980 Continental

17 *EPA EST MPG* 24 *EST HWY MPG*

Compare this estimate to the estimated MPG of other cars. You may get different mileage depending on how fast you drive, weather conditions and trip length. Actual highway mileage will probably be less than the estimated highway fuel economy. California estimates are different.

Mark of the Designers for 1980.

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VOGUE'S

View

Continued

PEOPLE IN **FASHION** ARE TALKING ABOUT **WHAT'S COMING...**

Action. It's the greatest demand of fashion, right now: that clothes have the look, fit, or feel of our busy lives. And "action," this spring, means a real boom in "warm-up" dressing, jogging pants, sweatshirt pullovers. What's attractive is the new thinking that's gone into them; what's new is not oversized terry sweatsuits to wear everywhere, but the shape and easy feeling of warm-up suits—pared down, in rich fabrics, into wonderful, wearable clothes. Ungaro's done it: as a jogging-type shirt—the key blouse in his spring collection—in printed silk crêpe de Chine. John Weitz's studio is making made-to-order "warm-up suits," to wear out, in satin, chiffon, or crepe. You see great sequined rugby shirts; silk sweatshirt tops; pastel sequined polo shirts; ornamented sweatshirts, pants. Scale and fabric are what's crucial: they take these pieces out of the gym . . . to a totally attractive way to dress.

"The shape and easy feeling of warm-up suits, pared down into wonderful, wearable clothes"

What women buy...what designers bank on... new takes on jogging, jeans, the most romantic lingerie

Denim: Last year, the world gobbled up a reported one-and-a-half billion square yards of the stuff; it's brought us stretch jeans, designer jeans, baggie jeans, jeans skirts. Is there anything yet to come? Lots, probably; what we're seeing, now, is tailored jeans-fabric sportswear: Anne Klein's pleated denim pants . . . Jones New York's denim blazer. Gianni Versace showed red side-striped denim trousers. Denim, it seems, has endless appeal. Fact: In the U.S., the largest manufacturer of clothing is—you guessed it—a jeans-based firm: Levi Strauss & Co.

What will we be wearing in the year 2000? A Paris designer, Jean-Paul Gaultier, slyly suggests—and has designed—a twenty-first-century rubber suit. The suit is sprayed on; but who knows how you get it off. . . .

What to watch for: Next fall, keep your eye on knits. At Germany's most recent Interstoff Fabric Fair, some of the busiest action was at knitters' booths: crowds attracted to sweater-knit fabrics, double knits (especially jacquards) that had the look of hand-knitting, wool jersey knits with as much ease and modernity as what first attracted, in the 'twenties, Coco Chanel. . . . In almost every collection, there's at least one "safe" item: a basic piece that's sure to sell. In California, this season, what designers are putting their money on is some take on the long, oversized T-shirt: last summer's hit, on the Côte d'Azur.

What's selling for spring? Among other things, pants: One informal survey found pants outselling skirts three-to-one, at designer-firm Rafael . . . pants, as the item they're talking about, at New York's Ungaro boutique . . . pants, in all varieties, selling at Anne Klein. This spring, there are more pants-types available than we've seen in a long time: ankle-lengths, mid-calf pants, short pants, trousers, prints. Coat-maker Ilie Wacs has even made one-pants-fit-all: based on Chinese workers' pants, they're tailored, and wrap. . . . It may be all the attention on suits, this year, but you notice, now, more menswear tailors turning to women's clothing . . . more women's clothes at men's shops . . . more women stalking those shops. The appeal of menswear, made for women? Experienced tailoring; quality fabrics, bought in quantity, and brought to women at a good price. . . . Many designers that we rely on for womenswear today started out, in fact, making clothes for men: Among them, Ralph Lauren, Giorgio Armani, Sal Cesarani, Bill Kaiserman.

What's winning everyone over? The look of antique lingerie. Those romantic, Victorian pieces that women have hunted out of shops and flea markets are influencing everything, now, from the look of dresses (Ralph Lauren's Victorian-like pastels) to crafts. This winter, New York's Soft/Wear Makers Gallery mounted a crafts show of new artist-made lingerie: handmade-lace items, Irish lace-curtain bedjackets, long johns with rhinestones or lace. In almost every major lingerie line, now, the idea is "old": antique-looking silk bedjackets and gowns, white batiste pieces. . . . Bedjackets, in fact, are making a comeback; and they're coming back, on some women, as evening-out wraps. Most evident: Mary McFadden's puckered and crystal-pleated bedjackets . . . a way to own McFadden at a wearable price. . . . Inexplicably, each season, there's some theme-motif in fashion that shows up again and again. In Europe this spring's theme was "deep-sea": seashell designs in Italy; shells and sea creatures in Paris, at Claude Montana; embroidered fish at Castelbajac. The jungle took over Anne Klein's prints for resort and Valentino's spring pants and skirts; Ralph Lauren is printing tropical orchids; Bill Kaiserman and Krizia are going for parrot motifs. Come fall, jungle-print fabrics lean to more subtle, Malaysian-type scenes. Other theme choice, for fall: spark plugs, nuts and bolts . . . printed on the thinnest lamé.

— KATHLEEN MADDEN

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TO SHOP SMART

VOGUE'S POINT OF VIEW FEBRUARY 1980

FROM THE NEW YORK COLLECTIONS: YOU HAVE TO KNOW WHAT COUNTS THE MOST— AND WHAT DOES THE MOST—IN FASHION NOW...

●●● **February, in its own way, is a turning point.** Between the fall collections and this month's collections for spring, a lot of things have been happening in fashion. What emerges now: the ways in which those changes have been worked out for a new season.

The most obvious difference: the way fashion has worked its way out of the trap of retrospective dressing. In the best collections now there is a return to a much more modern—and much more American—style of dressing, one that incorporates a certain "sportswear" ease as part of a total fashion concept. With it, a decided softening in clothes.

A second difference: in what constitutes "spring" dressing. There is a different character to the weights and textures of fabrics used now based on a more seasonless way of thinking. The spring clothes you're going to find this month are clothes in unexpectedly lighter-weight fabrics: in silks; in linen and linen covert; in fibranne; in soft jerseys. What fills in—if you need something a bit "heavier" to start the season—the new knitting.

A third difference in fashion now: for every situation, day and night, there are several new options. In fact, it's a whole season—an issue—of options and the final choices are yours to make. But to make the right choices, you have to know what's available . . . and why.

The real priority in dressing—and it should come as no surprise—clothes that work for day. What *is* unexpected: the number of ways you can achieve a look that's "dressed" for day. All of them finished, attractive, easygoing. And, all of them, further confirmation of the strength of American style. We've made the point before; it's worth making again at the start of a New York collections issue: American designers have paid attention to the demands of American women and have responded to those demands in serious, carefully-thought-out ways.

There are suits for day—with a difference. For one thing—the key thing—there are softer suits. Softness that comes from fabric and design. A softer skirt—not full, but eased by a pleat or gathered at the waist. A jacket that's easier, longer . . . without exaggerations at the shoulder, without strict man-tailored touches. And there's more softness underneath—in a blouse with dressmaker details.

The softest version of a suit: a skirt and one of the new "sweater-set" combinations. In a range of thin, inviting fabrics and a range of inviting prints. With a cardigan that takes the place of a jacket, and a related companion piece—whether a blouse or pullover, a camisole or strapless top. Together, they give definite finish to a look. Separated, each moves over other pieces.

All suits can just as easily have pants as a skirt; pants still play a key role in modern everyday dressing. As part of a suit: pants that are straight, full-length, narrow-falling, but worked with a new ease.

There's a different kind of pulling-together for day . . . one that starts with a unique jacket. Unique because of fabric, cut, color, or a combination of these. For example: a wonderful white jacket . . . a chamois jacket . . . a soft, knit-edged blouson in a totally unexpected silk print. The secret: it's always a jacket that's special the way an accessory is special—it sets up a look and carries it off. With it, matching or closely matched pieces that work together as a unit. To get the look you want you have to invest in the jacket you really want—second-best doesn't come close.

What all of these options for day share—if you're dealing in base-of-dressing clothes—new deepened colorings: black, navy, claret, henna, tawny-sand. One of the season's strongest color statements: black and white. The best use of it—in small sharp black-and-white prints, in the look of a black silk camisole under a white fibranne suit, in any one of a number of subtle, non-gimmicky ways.

Where you start to see real-color colors—as you move from late day . . . to later. One of the newest ways: in a dress that moves in the same direction—an updated chemise as a new option for late-day and dinner dressing. You see it in a different range of coloring: peach, yellow, teal blue, green, or prints in the same charming colors.

As you move further into evening, not only brighter colors but new options at every level. Options that allow for a change from day. It's dressing based not as much on priorities as on personal style—on how you want to feel and look at night.

If you want to be in pants at night, you can do it for almost any kind of evening now—from the most casual to just short of "big." From pants that are slightly fuller, pleated at the top, and worn with a small, ornamented sweater . . . to the look of black soft-pants with an exceptional jet-embroidered white georgette blouse. In between, for slightly dressed but still casual evenings: silk pants and tops in bright colors and bright-color combinations. Then there are the new shapes of pants . . . pants that are wide and full to mid-calf . . . or very narrow cropped-above-the-ankle pants in silk, sometimes side-striped.

In the new design of skirts at night, another option. Soft spiral-draped skirts that wrap and tie and fall in unexpected leg-revealing ways. At their best with simple silk tops cut like little T-shirts.

And, for the first time in a long time, there's a short dress at night. The short dinner dress is only the beginning of a story that goes on to include a series of spectacular short dresses: the most romantic black lace, ostrich feathers, a "fantasy" of hand-painted silk taffeta, and more.

With a variety of lengths in skirts and pants, the leg becomes a new focal point . . . and the shoe becomes a key accessory, day and night. This season's shoes more than live up to that kind of attention. They are outstanding in design, in texture, and in color. Especially in color—every shade of lavender to violet to heliotrope, pale to deep pinks, turquoise and sky blues. And the strongest color effect—in the shoe to watch for day: a black-and-white spectator or versions thereof. Equally inviting in all of these shoes: the variety of lower heel heights—they're not just delights to wear, but to walk in!

What makes the most difference today—the constant interplay of delight with performance. Not only in fashion, but in beauty as well. In makeup, for example, no one is going to settle for color for its own sake when there is color for your skin's sake—treatment-based makeup that performs. Anything that goes on your face now should do more than sit there and look pretty; it should work. And with today's scientific approach to care and makeup, everything does.

The same thing is true in its own way of fashion. No one is going to invest in a suit—no matter how attractive—if it isn't comfortable, if it doesn't move well and work well. Whipped cream is fine as an occasional treat, not as a steady diet. Flashes of fantasy are fine . . . in their place. The real success—the real strength—of American fashion is in constantly giving you more. American fashion at its best gives you the most for your money and your shopping time by giving you clothes that perform *and* look terrific. The way that happens for spring starts on the next page . . .

On these 14 pages, the differences . to look for in fashion now. The first, a different set of options: there are new ways to be "dressed" for day, new choices at night. Another difference—in a new sense of contrast; between day and evening, between one evening and the next. And—always—there's a different kind of softness that applies: nothing is over-constructed, hard-edged. What you're seeing is

NEW YORK SPRING COLLECTIONS

AMERICAN FASHION AT ITS BEST

*From **Halston**, a new option for day: perfectly worked-out pieces that work together as a look—wonderful soft shirts and his uniquely designed skirts that wrap and tie in unexpected ways. . . . Near right: a black silk crêpe de Chine T-shirt (about $140), soft-pleated skirt (about $184). . . .Center: His gentle apricot silk crêpe de Chine blouse (about $140), front-wrapped ivory fibranne skirt, gathered at the waist (about $184). . . . And, far right, his open-collared white silk shirt, tan fibranne skirt (about $170). Everything, from Halston Sportswear. Available, March at Saks Fifth Avenue; Kaufmann's; Marshall Field's; Famous-Barr; I. Magnin; all Halston Boutiques. All jewelry, Elsa Peretti of Tiffany. . . . Beauty Note: Pretty makeup with all of these looks—colors from Halston's "The Face To Wear with Sportswear" collection. Hair, these pages, Christiaan; makeup, Alberta Fava and Joey Mills.*

Arthur Elgort

NEW YORK SPRING COLLECTIONS

Throughout the collections—
the use of lace.
Sometimes, unexpected.
Always, charming.
And when we talk about
changing a little at night,
about going for something
slightly different in
style and mood, you start to
see lace in another light...

THE BEST AT NIGHT:

NEW OPTIONS, NEW CONTRASTS

At its most romantic,
near left: ***Oscar de la Renta's*** *white lace dinner suit. With the smallest-fitting peplum jacket, a shorter, narrow skirt. There's an all-out prettiness in a look like this—and a very real delight in the wearing. Suit of cotton/rayon. About $900. Late March at Elizabeth Arden Salons; Montaldo's; Balliet's; Sakowitz; I. Magnin. To order at Marshall Field's.*
Beauty Note: Fragrance at its most romantic—Oscar de la Renta perfume.
Another option, far left: ***Geoffrey Beene's*** *pale-beige lace jacket—as soft, as versatile as a sweater. With the same relaxed attitude—over a simple bone silk crêpe shirt, narrow bone skirt, it has all the ease, all the raciness of the best sports-clothes dressing . . . and it has more. About $2,200. Late March at Saks Fifth Avenue; Nan Duskin; Marshall Field's; Dayton's; Harzfeld's; Sakowitz. Details, additional stores, next to last pages.*

Arthur Elgort

NEW YORK SPRING COLLECTIONS

Most women count on a suit. And the concept of "suit" keeps expanding. There are attractive alternatives, now. With "suit" polish, assembled looks. And much more... new versatility... new ease...and new deepened color

THE BEST FOR DAY:

NEW OPTIONS. NEW EASE

Opposite: What a "suit" can be: ***Calvin Klein's*** *relaxed navy wool gabardine jacket with silk braid (about $240), creamy collarless silk crêpe de Chine blouse (about $90), and supple-as-silk henna leather pants, (about $450). The effect: clean, uncluttered but not knife-edged crisp. Bloomingdale's; Harzfeld's; Sanger-Harris; Nordstrom.*
This page, far left: What ***Geoffrey Beene*** *does for a navy blue suit. It's thin-thin, seasonless wool gabardine with an easy jacket that just reaches the hip, a wrap skirt and a white silk blouse. All narrow, but soft-falling, unstructured. If you had it, you could reach for it any morning. About $1,350. Bergdorf Goodman; Chas. A. Stevens; Younker-Kilpatrick; Harzfeld's; Balliet's; Frederick & Nelson.*
This page, near left: More of Geoffrey Beene, more of the news. His suit that starts with a coat. A plaid coat in an unexpected seersucker wool that works well with its own navy wool gabardine trousers and yellow cotton shirt . . . would work well over anything else in your wardrobe. About $1,730. Martha; Younker-Kilpatrick; Harzfeld's; Balliet's; Joseph Magnin. Additional stores and details, last pages.

Arthur Elgort

NEW YORK SPRING COLLECTIONS

Arthur Elgort

Given: what works best for day is a look that's pulled-together, complete. Now, softer versions—a non-sweatery sweater set...Or—the news for warm-weather/summer dressing—a chemise

THE BEST FOR DAY:

NEW OPTIONS, NEW EASE

Newest version of a "sweater set," a soft jacket and blouse. Opposite, far left: ***Geoffrey Beene****'s striped cardigan in beige cotton knit; the same stripes, same colors repeated in a soft silk shirt. With a beige wool gabardine skirt. About $1,590. Saks Fifth Avenue; Dayton's; Balliet's. The new "sweater set" in silk, opposite, left:* ***Calvin Klein****'s cardigan (about $180) and sleeveless striped blouse (about $130—both crêpe de Chine), softer pants in linen covert (about $150). Lord & Taylor; Rich's; Marshall Field's; I Magnin. For restaurant and late-day dressing : the new spring-into-summer option of a chemise . . . in real-color colors.* ***Geoffrey Beene****'s easygoing, body-skimming chemise, this page, left—silk print with a matching scarf. About $1,400. Martha; Nan Duskin; Rich's; Jacobson's; Balliet's; Sakowitz. This page, right:* ***Oscar de la Renta****'s yellow silk print chemise—soft and narrow from a high yoke. About $380. Late March, Bergdorf Goodman; Chas. A. Stevens; Jacobson's; Harzfeld's. Details, additional stores, next to last pages.*

The real difference in dressing for evening now: you're not locked in to a length, a line, a look. There's a whole new range of options, a chance to experiment, to change your style and pace. And who wants to be typecast in a single mood, a single image at night?

THE BEST AT NIGHT:

NEW OPTIONS. NEW CONTRASTS

In its own easy way, **Calvin Klein's** *jacket-and-pants, opposite, is as "dressed" a look as a big dress would be. What does it: the beaded silk organza fabric, the jewel colors, the impact of the pared down, modern shape. Jacket, about $850. Pants, about $200. Bergdorf Goodman; Garfinckel's; Montaldo's; Jacobson's; Harzfeld's; Bullock's, Westwood. . . .*
Halston *moves sweater-and-long-skirt dressing into a completely different category, left. It's the subtle shaping of the curved skirt, the simplicity of the top, the polished way they work together. Skirt, Rayon fibranne fabric, about $156. Top, matte silk jersey, about $196. Halston Sportswear. Late March at Halston Boutiques; Kaufmann's; Harzfeld's; Balliet's; I. Magnin. Earring and bracelet, Elsa Peretti of Tiffany. Accessories, additional stores, next to last pages.*

Arthur Elgort

NEW YORK SPRING COLLECTIONS

For some women,
on some nights,
it has to be a dress!
The one to watch now
is . . . short.
On the other hand—
there's a sweater-
and-pants look: casual,
relaxed, but very
definitely "dressed"

THE BEST AT NIGHT:

NEW OPTIONS, NEW CONTRASTS

Oscar de la Renta's *silk chemise, opposite, one-shouldered, ruffled, with a very pretty print. About $470. Late March at Bloomingdale's; Nan Duskin; Jacobson's; Balliet's; Sakowitz; Frederick & Nelson. (Reflected in the mirror, Arthur Elgort, who did the photographs on these fourteen pages; and a glimpse of a dress by Kasper.) . . . From* **Donna Karan** *and* **Louis Dell'Olio,** *near left, the ease of a hand-knit sweater decorated with tufts of color, and softer, wider pants. For Anne Klein & Co. Sweater, cotton, about $220. Pants, silk/viscose, about $196. Late February at Saks Fifth Avenue; Montaldo's; Rich's; Harzfeld's; Sakowitz; I. Magnin. Accessories, additional stores, next to last pages.*

NEW YORK SPRING COLLECTIONS

Think about the different degrees of dressing. With an open mind. Because you'll find everything. All-out dresses for all-out evenings . . . a low-key approach, and an ease, even when the evening is "big"

THE BEST AT NIGHT:

NEW OPTIONS, NEW CONTRASTS

A black lace dress, the **Bill Blass** *way, opposite—short, strapless, spirited. There's a petticoat under the ruffled skirt, a silk taffeta sash. About $1,250. Early March, at Bergdorf Goodman; Nan Duskin; Rich's; John Baldwin; Dayton's; Harzfeld's. . . . Beauty Note: More Blass, his delightful fragrance called—what else—Blass. . . . You always get an understated look from* **Geoffrey Beene,** *even when it glitters. At the left: his white silk chiffon V-necked blouse, black sparkled; and a matching jacket that's as simple as a sweater. With the contrast of wool gabardine pants that are a little softer, a little wider. About $1,310. Late March, at Martha; Nan Duskin; Montaldo's; Harzfeld's; Neiman-Marcus. To order at Marshall Field's. Accessories, additional stores, next to last pages.*

NEW YORK SPRING COLLECTIONS

A new sense of color... and a new approach to the way color is used. It didn't happen everywhere in every collection, but where it did happen, the effect was memorable, inviting. On these six pages, the collections where it happened best—Geoffrey Beene, Perry Ellis, Oscar de la Renta—three designers with three different concepts of coloring.

As different as...the clean bright-on-bright combinations of a Geoffrey Beene (opposite)... the pale, romantic Perry Ellis tints-of-color worked in a context of modern shapes, modern separates dressing... the all-out fantasy of color you see in Oscar de la Renta's evening dressing.

But they all share—color as a unique element in a total way of dressing...color as a very real delight in fashion.

At Geoffrey Beene, a new sense of color as design. Bright color. Combined. Recombined. Without gimmicks. Without shock effects. Modern dressing that's pure and simple. Style...pure and simple

Details, stores, next to last pages. Hair: Edward Tricomi of Pipino-Buccheri. Makeup: Anthony Clavet.

Deborah Turbeville

A new sense
of color....At Perry Ellis,
transparent ghosts of color.
Pale, paler, palest...
weightless, whisper-light
colors in unexpected ways...
as modern temptations

A new sense of color....At Oscar de la Renta, the enchantment of fantasy color... brilliant prints... ruffled harlequins ...dazzling gold... dreams within dreams in a glorious spectacle of color

NEW YORK SPRING COLLECTIONS

A NEW SPIRIT...

IN THE LOOK, THE COLOR, THE CHARACTER OF DRESSING NOW

Certain key looks came through all the collections. What they all had in common: a free-spirited upbeat feeling. You see it in the new, easier shapes; shorter lengths, in the clear focus on bicolor. Not in solid color blocks, but in ways that are subtler, more sophisticated, easier to wear. On these eight pages, the looks worth watching. Photographed on a person worth watching: **Brooke Shields,** who moves from the fantasy world of movie star (her next film, "Blue Lagoon," will be released this spring)...to the real world of fourteen-year-old ninth-grader.

THE NEW PANTS: SHORTER, WIDER, SOFTER-FALLING

Now, a terrific alternative to trousers and tight jeans: the easier, mid-calf pants. One of the best, from Geoffrey Beene in black linen (about $140). A perfect send-up for his simple, cotton knit black-and-beige tank (about $44); for any top. And, when you get a new proportion in clothes, it's followed

by a new proportion in shoes. What works best with the new pants: flat heels. Top and pants, The Beene Bag. Late March at Bergdorf Goodman; Nan Duskin; The Twenty-Four Collection, Miami; Margie Roth's, Sylvania, OH; Younker-Kilpatrick; Balliet's. On these eight pages: hair, John Sahag; makeup, Alberto Fava. Accessories, last pages. Beauty Note...Another Geoffrey Beene delight: his fragrance, Red.

A SHORT DRESS
AT NIGHT! A "BIG" LOOK
FOR "BIG" EVENINGS

Avedon

A SUIT THAT'S NARROW...BUT SOFT, EASY, NOT HARD-EDGED

One of Brooke's earliest daydreams—to be photographed with her idol, model René Russo. She lives out her fantasy, opposite, and loves it! Talking of fantasy...the "all-out" Bill Blass dress Brooke is wearing.... White ostrich and blue coq feathers, sashed in blue silk taffeta. About $2,530. Elizabeth Arden Salons; Nan Duskin. To order at Sakowitz.... Night or day, a white suit can be a ready answer to "What will I wear?" Oscar de la Renta's new version, right, has all the finish and freshness without stiffness or formality. The softness comes into play in the wool-jersey fabric, the relaxed jacket, the silk crêpe de Chine blouse, the black silk bow. About $496. Saks Fifth Avenue; Montaldo's; Chas. A. Stevens; Swanson's on the Plaza; Balliet's; Sakowitz....

Beauty Note: Color with the same upbeat spirit: from a collection Charles of the Ritz calls "High Steppin' Woman"—Ritzy Red Liqui-creme Lipstick and Plum Glow Revenescence CheekGlow. Accessories, additional stores, see next to last pages.

THE NEW SHORT DRESS ALTERNATIVE: A JUMPSUIT WITH A TOTALLY DIFFERENT LOOK, A TURNED-UNDER "HAREM" EFFECT

You always know a Mary McFadden! It's more than the pure line, the seductive fabric. There's a special quality. Completely modern. Sophisticated. Her black pleated jumpsuit, left, for example. Close to the body, with the prettiest sleeves, a pleated cord belt, the "harem" hemline ballooned just over the knee. About $890. Late March at Martha; Jane Simon, Birmingham, AL; Balliet's; Neiman-Marcus; Amen Wardy, Newport Beach, CA....The impact really hits you in her knockout long dress, opposite. The slim, liquid, all-pleated line; the play of black and white. You just know if you wore it, you'd feel fantastic. And as comfortable as you would in a sweater. About $1,160. Late March at Bergdorf Goodman; Nan Duskin; Saks-Jandel; Martha, Palm Beach; Leonard, Houston; Frost Bros. Beauty Note: Another unique Mary McFadden: her perfume. Accessories, next to last pages.

A NEW SPIRIT...

THERE ARE ALWAYS NIGHTS WHEN YOU WANT A LONG DRESS. IN THE END, WHAT MATTERS IS NOT LENGTH. WHAT MATTERS IS SPIRIT, AND STYLE. LIKE THIS!

THE DINNER DRESS TO OWN:
A SHORT CHEMISE

In any season, the hardest thing to get is a good dinner dress. And this Geoffrey Beene standout, left, is a real find. An uncomplicated, small-on-the-body chemise, with a tiny but clearly defined print, beguiling black lace. Of silk jacquard, about $840. Saks Fifth Avenue; Cyreld, Brookline, MA; Nan Duskin; Montaldo's; Harzfeld's....By now you know, there are new versions of sweater sets—still soft, movable—but with a totally different mood, a different look. The Bill Blass set, opposite, for instance. Very "dressed," very finished—a luxurious hand-knit with a strong geometric pattern, decorative white tassels. With its own slim wool gabardine skirt, about $1,100. Late March at Elizabeth Arden Salons; Nan Duskin; Montaldo's; Martha, Palm Beach and Bal Harbour; Frederick & Nelson; Bonwit Teller. Accessories, next to last pages....

Beauty Note: When you wear strong black-and-white, [illegible] color that can [illegible] Revlon's Formula 2 [illegible] Pencil and [illegible] Stick.

THE EASIEST WAY TO BE "DRESSED"; THE NEW SWEATER SET AND A SKIRT

PEOPLE ARE TALKING ABOUT...

Leadership, in this first of the Presidential-Primaries, months—Republican in Puerto Rico, the Elephant *and* the Donkey in New Hampshire, and this **Lyndon Johnson** watch-out: "Before you get to be President you think you can do anything. You think you're the most powerful leader since God. But . . . the office is kinda like the little country boy found the hoochie-koochie show at the carnival, once he'd paid his dime and got inside the tent: 'It ain't exactly as it was advertised.' " . . . Four-threat-**Bette,** as in **Midler,** what with *The Rose,* movie; *Thighs and Whispers,* LP; *Bette! Divine Madness,* theater—two thousand people waited in line when tickets went on sale; and now *A View from A Broad,* a Midlergram of a book—her view of the world "as seen from our overseas tour." Clue to that view: ". . . I realized that even though I had never done it before, going around the world would be, for me, a kind of sentimental journey. And the only thing I put above Sentiment is Revenge." Oscar nominations this month: best bet, Bette. . . . Mr. Chow of London, Beverly Hills, and now Manhattan, where **Michael and Tina Chow's** basic, instant-fame mix has everyone begging for tables. The split-level room: a smooth shine of white marble, black glass, a cram of genuine Art Deco. The food: wily, delicately Chinese, flirting with crafty French, Italian. The customers: all the **Suzy, Liz Smith** names. And this overheard: "*Evita?* Look, being born in a South American slum as one of five illegitimate children doesn't necessarily make you a nice person." . . . **William Maxwell** *(The Folded Leaf, They Came Like Swallows)* and his just-out short, very great American novel, *So Long, See You Tomorrow*—two adolescent boys beneath vast Midwestern skies, a murder . . . loss, guilt, and loneliness, like a perpetual autumn twilight. . . . **Vera Zorina's** *Dancer's Choice,* a prodigal LP (music, narration) and scrapbook (history, memorabilia) *tour de force* chronicle of ballet. Unique because beauty Zorina was a glorious *en pointe* part of ballet's heydey—danced it all, knew them all, recollects seriously with wit. . . . Unschooling, a growing trend—parents insisting on their right to teach children at home—and the lacerating comeback by state governments which insist on formal education. Cautionary from educator-activist **John Holt** who is vigorously against formal schooling but who says unschooling works only ". . . if you like your children in the first place—like to be with them, like their energy and curiosity and foolishness, enjoy this extraordinary spectacle of watching a young person find her or his way in the world." . . . Doing a Blunt, new terminology for anyone who succeeds elegantly in fooling most of the people most of the time, like ex-espionage agent, a former Surveyor of the Queen's Pictures and Knight, **Anthony Blunt,** whose cover was vociferously blown when **Andrew Boyle's** *Climate of Treason* was published in London. Blunt, master art historian, played "I spy" for the Soviets, did errand(s?) for the British. Now, Blunt is on the boil in the U.S.A. Reason: *The Fourth Man,* which is Boyle's *Climate* . . . retitled for U.S. readers. Clue: for Maurice, in Boyle's iconoclastic true-life thriller, substitute Anthony Blunt. . . . *American Light: The Luminist Movement (1850–1875),* a bonanza exhibit in which Washington's National Gallery of Art lavishly defines the central movement of our nineteenth-century art. Here is our vastness, our diversity seen in a nimbus of golden light: Indian summer lasts forever. . . . Propranolol, a prescription drug, useful for controlling angina attacks and now being put to other purposes (if your physician advises)—such as a calmative drug for stage fright. One doctor uses it to steady himself before writing letters. "Without it, my secretary or anyone receiving my letters couldn't read my writing." Also useful before you trudge in to ask for a raise? . . .

Cool blue eyes, a blaze of a smile, instantly a legend: Hanna Schygulla, whose perfect performance in Fassbinder's movie *The Marriage of Maria Braun* introduces her to America as one of the great ones

WOMAN, SEX, AND POWER

HANNA SCHYGULLA

She watches her image in the mirror as blond hair by blond hair is crimped to perfection. "Now," she says, "now we make it *wild,* yes?" She is Hanna Schygulla, Germany's underground film star shot to international acclaim by the success of *The Marriage of Maria Braun,* the thirteenth film she has made with director Rainer Werner Fassbinder. An unknown to most Americans, Schygulla dominates this taut, intelligent movie, grips the eye as though we have all been hungry for *her,* for just such a strength, an electric potency.

In front of Richard Avedon's camera now, *wild* now, she becomes luminous, laughs radiantly, and her eyes tear, as the camera clicks.

"I had to laugh a lot," she says later, of being photographed for Vogue. "My mother used to always tell me, 'Be elegant.' She used to suffer so that I didn't walk around like a movie star. And here I was, posing for the magazine of the elegant world. I saw myself, and from where I come, and the stuff I had on—and it made me laugh."

And cry. Everything and its opposite are true, and this is especially true of Hanna Schygulla. She is remote and intimate, worldly and yet strangely childlike —she will tell you the plot of*(Continued)*

Avedon

Avedon

a story, of a dream, with a raptness and persistence one sees only in children. She is an intellectual by training—five years at university studying philology—and an anti-intellectual by choice.

Pleasure—she has a huge appetite for pleasure, as huge as her smile. She speaks of acting as transformation, and that, she says, is her *great* pleasure. "You want to get into the feeling of something more than just what your life is taking you through," she says, defining transformation. "It's adventuring within yourself into all the many possible people you are." Above all, it is using intuition to tune into people. The acting moment itself is: "You've been breathing in and now you're breathing out." And, for a film actress, there is the pleasure of breathing out in front of a camera.

"The camera represents so many eyes," Hanna says. "There is pleasure in penetrating to so many other people." Penetrating? "Yes, through the camera. You have to come up with the energy to cross through."

In *The Marriage of Maria Braun,* Hanna crosses through. The movie was made in less than a month, a staggeringly fast job, and Hanna's performance is inspiring comparisons to Dietrich, Lombard, Harlow, that crowd—not because her style is in any way nostalgic, but because her screen presence has the authority of the legendary, the patina of the classic. She gestures—with an eye, her chin, a foot—and the gesture is an assertion, has power. The persona is a stunning statement about woman, sex, and power. *(Continued on page 300)*

HANNA SCHYGULLA

Warming up for a remake of *The Blue Angel,* possibly her next film with Fassbinder, Hanna begins to explore the seductress she will play. "She's catlike, an animal kind of person, having fun with..."—and suddenly she smiles like a cat—"with pleasing and teasing"

Avedon

GODUNOV—TAKING FLIGHT

ELENA TCHERNISHOVA: BALLET'S STAR-MAKER

EDITOR'S NOTE: *Elena Tchernishova—former Kirov ballerina—is now teacher and coach for the greatest dance stars in the West. On the next pages, Gennady Smakov, author, ballet critic, and Elena's longtime friend, offers insights about this great teacher—her work, her goals, her impact on American ballet; and, in excerpts from a Vogue interview, Elena talks about her famous students.*

From the waist up, Elena Tchernishova is dancing the "Rose Adagio" from *The Sleeping Beauty* as she sits in a chair, her back to the mirror, in one of the American Ballet Theatre studios. Her foot beats time to the music—Tchaikovsky's score blaring tinnily from a cassette player—as she tersely passes judgment on thirteen-year-old Dierdre Carberry's dancing. Elena misses nothing. Her commentary is a mixture of warm encouragement and indignant reproval: "Yes. Better. Better. Feet—my god! Every pirouette very clean—one, two, finish. Look at your nose in the mirror. Yes, yes, yes. . . ."

Dressed in a man's sweater and white Levi's, with a cigarette—forgotten for the time being—smoldering in her hand, Elena becomes the Princess Aurora. Her arms demonstrate the classical *port de bras* with elegance and authority. Arms overhead in fifth position, Dierdre turns her head too far to the side, over her shoulder. "What is this Spanish dancer?" Elena cries in horror. Dierdre demurely strikes the final pose with her head tilted, *(Continued on next page)*

Where extraordinary dancing begins: ballet coach Elena Tchernishova, right, in a rare moment of stillness; and rehearsing "Don Quixote" with Mikhail Baryshnikov (far right).

Arthur Elgort

Bliokh

(Continued) wrists cocked. Too coy, out of character—"You're the princess, not the bluebird." Dierdre nods and tries varying the position half a dozen different ways until Elena settles on one which rings somehow true to both Aurora and Dierdre. In two days, Dierdre will leave for the International Ballet Competition in Jackson, Mississippi, where her dancing and—credit where it is due—Elena's coaching will win her a silver medal. A good ballet coach, Elena thinks, strikes a balance between the role itself and the dancer's personality.

Tchernishova, born Kittel in Russia and married there to choreographer Igor Tchernishov, emigrated to the United States three years ago. In Russia, Elena abandoned her own performing career to take on jobs as teacher and ballet mistress for her husband's company in Odessa, as choreographer for cabarets and television. In the West: Elena went to work teaching classes, helping an old friend—Mikhail Baryshnikov—mount his own version of *Don Quixote* for the American Ballet Theatre, coaching ABT principal dancers Gelsey Kirkland, Martine van Hamel, Fernando Bujones and Natalia Makarova, another friend and former Kirov schoolmate. Privately teaching Aleksandr Godunov since his defection from the Bolshoi Ballet last August. She is in short, the most important behind-the-scenes force for change in ballet today. —HOLLY BRUBACH

BY GENNADY SMAKOV

ELENA: THE FINE ART OF COACHING GREATNESS

One is born a ballet teacher, just as one is born a poet or a dancer. It is not enough to know the balletic precepts bequeathed by our forebears: authority, intuition, and psychological versatility are what enable the teacher to determine the dancer's needs. The ideal ballet class is a rare synthesis of a military drill and confessional. Unqualified obedience to the teacher's dictates and complete belief in the mentor is essential to a dancer. The teacher's role is to be strict and benevolent, and to be able to free a dancer's body by assisting him in the daily expiation of balletic sins.

Elena Tchernishova performs the teacher's role to perfection. When she walks into class at American Ballet Theatre—agile, tall, slim, with saucer-like grey-blue eyes in a beautiful, high-cheekboned, movie-star face—a rare atmosphere of trust and balletic ingenuity soon permeates the classroom. "Not only is she a first-rate professional, but she knows how to share her knowledge with us," remarks one of the many students with whom she has worked.

Like her classmate Rudolf Nureyev and former colleagues at the Soviet Union's *(Continued on page 294)*

ARCHITECTURE—
WHERE THE SPIRIT LIVES

BY PAUL GOLDBERGER

THE KENNEDY LIBRARY: NOBLE SYMBOL

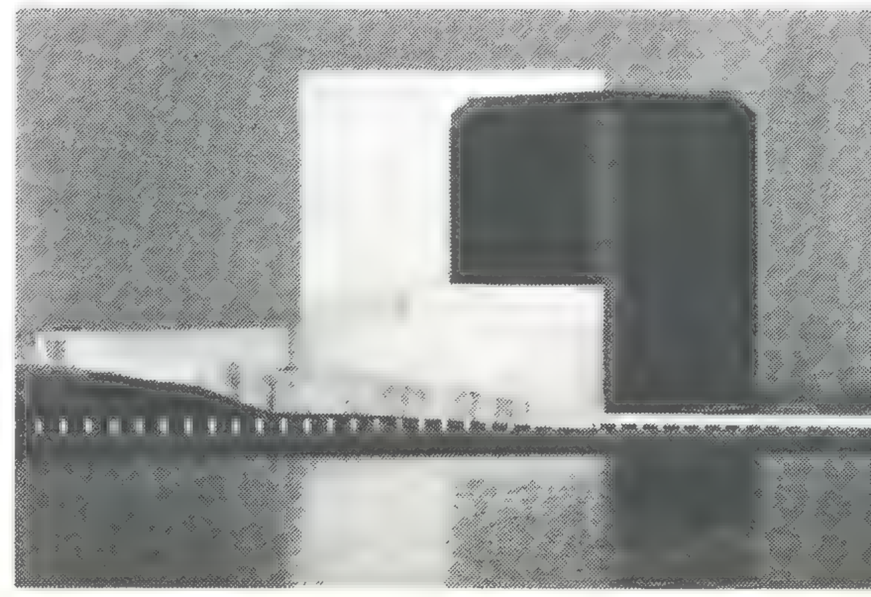
EDITOR'S NOTE: *Paul Goldberger, architecture critic of "The New York Times," writes here about two of America's exciting new buildings, the J.F.K. Library, the Atheneum, and their remarkable creators, I. M. Pei (the Library), Richard Meier (the Atheneum). Pei, a master-builder of the modernist tradition in architecture, is one of the most sought-after architects in the world. In 1979 he won the American Institute of Architects' highest award, its gold medal. Meier, one of our most respected younger architects, has designed private houses, museums, cultural facilities, public buildings worldwide, is currently at work on a project for a museum in Frankfurt, Germany. He is the winner of five American Institute of Architects awards.*

At first glance, the new John F. Kennedy Library at Columbia Point on Dorchester Bay seems a bit unformed, unfinished even. There is the archives wing for scholars, a huge mass of white concrete cutting sharply into the sky; and beside it is a monumental hall that is a great box of glass; and then there is another wing of concrete, this one low and rounded and containing theaters and exhibition areas for the public. The shapes are simple ones, blunt almost; and they do not connect quite naturally with each other, as if the whole building had been put together out of a set of toy blocks.

It seems, in its awkwardness, an odd sort of building to house the archives of John F. Kennedy's extraordinary Presidency. Yet this building, the work of architect I. M. Pei, is startlingly suitable to the Kennedy years; indeed, it is one of the most eloquent architectural symbols the renowned Pei has created.

What makes the Kennedy Library special is that it has a kind of vibrant, almost raw energy, and nothing could evoke John Kennedy more. The years of his Presidency were times of movement, of power, of a faith in the future—or so we like to think they were as we look back at them after nearly two decades—and this building seems to have all of these things. Its concrete towers are bold, its glass box crisp and tensile, *(Continued on page 301)*

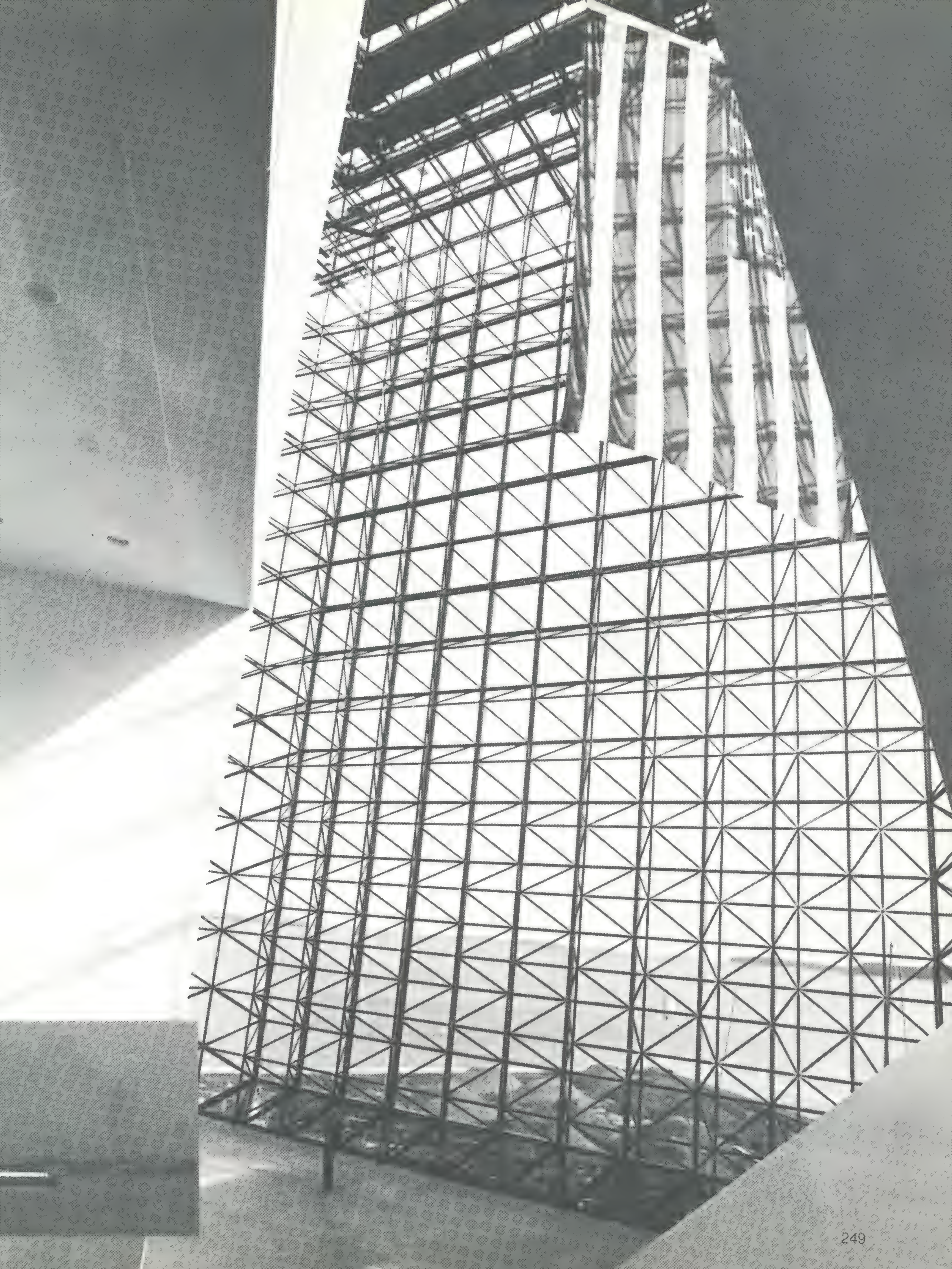
IN BOSTON: a sense of soaring



The John F. Kennedy Library overlooking the Boston harbor—the work of master architect I. M. Pei—evokes memories, stirs our emotions—is one of the most eloquent architectural symbols that Pei has created.

Nathaniel Lieberman

Monaphoto



ARCHITECTURE —
WHERE THE SPIRIT LIVES

THE THENEUM: UTOPIA LIVES

● It seems to have no place among log cabins, split-rail fences, and brick mansions, this pristine, almost shimmering building of glass and steel and gleaming white porcelain. But what is remarkable is how little this structure, completed just last October, and the rest of the town, built in stages throughout the nineteenth century, seem to clash.

The building is called the Atheneum, and the town is New Harmony, Indiana. Neither building nor town has anything very conventional about it: the building, designed by Richard Meier, is a structure of utter refinement, a stark yet dazzlingly intricate set of ramps and curves and platforms and balconies. The town was founded in 1814 as a center for a religious sect called the Harmonists, who stayed for ten years and then sold it to a Welsh industrialist who tried to set up a utopian community; that failed, but enough well-educated utopians lingered to make the town in the years before the Civil War one of the nation's leading centers of scientific research.

New Harmony was quieter for the hundred years following the Civil War, but lately it has begun to thrive again as something of a tourist attraction. A lot of its early nineteenth-century architecture remains, scattered in and around the streets of what appears, on the surface, to be a fairly ordinary, if appealing, twentieth-century farm town. A few years back, Historic New Harmony Inc., the not-for-profit corporation which now controls much of the town's property, decided that New Harmony needed a visitor's center. The Williamsburg style of Colonial reproduction was never New Harmony's—the town's own architectural history *(Continued on page 296)*

IN NEW HARMONY:

a powerful calm

The Atheneum, in New Harmony, Indiana, considered by its creator, architect Richard Meier, "the milestone building" of his career, is a modern interpretation of a utopian concept—a remarkable wedding of architecture and social ideas.

Ezra Stoller © ESTO

VOICE

BY AMY GROSS

I have always chosen my best friends for courage. The courageous make the best friends. They will not bite you in a nervous panic. You know where you are with them—the same place as last time. You know where they are, and what they are for. They are not chased here and there, from corner to corner, by intimidation. They are rooted: that's how they can—as it is said—stand their ground. They are solitaries in a way; like trees; they have a singularity. It is never "we think" but "I think." They are stoical, too. They don't complain, ordinarily, and if they must fill you in on some disaster, they do it in a way that may have inspired a man I know to suggest: "Learn to complain without suffering."

It sounds fatuous to call the courageous "cheerful," but many courageous people I know have a quality of cheerfulness, which rises most noticeably just at those times when others would be caved in with grief. I lean close, with piercing eyes, to detect the self-deception, the brave front, the crushed face under the mask. But no. Their grief is clean, shining, untwisted by guilt or other unfinished business. Their grief does not require them to agonize, or you. They have done everything they possibly can do, and said what they would regret not having said, and expect that no amount of writhing, wringing, or kvetching will shift even one ounce of their burden from their shoulders onto yours. (The cowardly believe in sharing, evading, ignoring trouble,

"Courage has a lot to do with style"

in reverse order.) The courageous hang in. Life goes on and so do they. To crumble in the middle of the road and have a tantrum (Oh God, why me? why this? why now? Oh no, oh help) is not really their style.

Courage has a lot to do with style. In *Slouching Towards Bethlehem*, Joan Didion quotes this pithy aphorism from Miss Peggy Lee: " 'I learned about courage from Buddha, Jesus, Lincoln, Einstein, and Cary Grant.' "

Cary Grant, exactly.

There is hanging-in courage, and flash courage (dashing into the burning building to save the child, admitting the truth), and infinite subdivisions of courage, and, every day, uncountable opportunities to test our mettle. We each could write our own lists, beginning with the courage to get out of bed in the morning and to read the front page of the newspaper. The courage to be ordinary and to be strange. To think one's own thoughts. To endure uncertainty. To step out into the world freshly—unprotected by pose. *Stepping out*—the courageous act is always a stepping out, from the line, from behind someone else. There is always a sense of *leap*, as though that step out were a step off into space.

Sky-diving may be a peculiar way to spend an afternoon, but the diver's step—from the wing of a plane into nothing—provides us with an invaluable metaphor for courage. The willingness to throw it all away, the open-armed surrender to the come-what-may, the defiance of the sane, sensible, inner voice of caution that wants only to save its own skin and warns against any risks and all pains: this is some part of the essence of courage.

There is an instinct toward inertia, stillness, against intensity and excitement. It defines feeling nothing as *(Continued)*

(Continued) feeling good, and it is very powerful. Freud thought it was "the dominating tendency of mental life," this "effort to reduce, to keep constant, or to remove internal tension due to stimuli." He called it the death instinct and wrote, poetically and horribly, that it presses "to return to the peace of the inorganic world." It wants things fixed, set, certain as a stone.

Courage is in continual opposition to this instinct. It is for making waves and making change. It is not an emotion but a direction—towards the greatest liveliness, towards the dance, towards the smack center of the dance floor and against sitting it out on the sidelines, where it's safe. It's against sidelines, corners, hiding, waiting to be saved, waiting for it to be safe to come out. Cowardice is very small quarters. It cramps one's style—emotionally, creatively, socially. Courage is always a breaking out. It is such a relief.

If the daredevil leaps for the sake of the leap, as an exercise, as proof, or for pure sensation (and here, of course, I am only guessing—how would I know why a daredevil leaps?), courage, with its implication of nobility, is a more transitive act: it is the *way to* a good. It is always, unfortunately, the only way to that good.

There is a perfect visualization of courage-as-way in Peter Brooks' *Meetings with Remarkable Men*, a movie about Gurdjieff's search for a spiritual discipline. After years and years and years, he is finally in sight of the monastery where the secrets are

"Cowardice is really self-betrayal—that's the shame of it"

taught. It is way up on some stony cliffs and it is separated from him by quite a deep abyss. Spanning the abyss is a rickety arrangement of narrow slats. Some might call it "a bridge"; others wouldn't allow a cat to cross it. Gurdjieff, however, walks right to it—what choice does he have?—and step by step, swinging only slightly, reaches the other side.

What choice did he have? A sense of inevitability, paradoxically, accompanies the courageous choice.

(Courage is cruel: it works on the binary system and you're either with it or against it. It also puts unfair demands on people who take things personally—a public crisis, oppression, a threat to the general welfare, a stranger's cry for help, even a mountain. . . . One person sees a mountain as a mountain. Another takes it personally, as a thing to be climbed, or else. Awful as climbing might be, the or-else is worse. "It is the same lesson as always," Cesare Pavese wrote in his journal. "Plunge headlong into whatever you do and learn to bear the pain . . . As children know—it is their nature to do so, and to hang back is a disgrace.")

Exercise for a class in courage: this way, please—single file across the abyss.

If courage is an awful way to approach the good, it is also a good way to approach the awful. It is the stuff the courageous use to wash down life's bitter pills without becoming bitter themselves. Some kind of transformation occurs in the swallowing. The courageous don't just gulp down the bitter pill: they are deeply interested in it. They inspect it closely, and all around it. They observe its effect on their system, on others. They notice its passage through them, how it is being assimilated into their system. They watch themselves moving on. *(Continued on page 298)*

BY BARBARA ROSE

AN AMERICAN GENIUS

CLYFFORD STILL

"Genius" is a word one scarcely hears any longer, as if the concept of superiority itself were disappearing in mass society; for this is the age of the flashy, ephemeral brilliance of the instant superstar, not the timeless illumination of transcendent genius. Both genius and superstar inhabit a realm seemingly beyond that of ordinary mortals, but that is all they have in common. The superstar is merely famous; genius rises above fame, creating works of unique quality and originality, often in remote isolation. Among the handful of geniuses we may have working among us today, many would count the reclusive, taciturn seventy-five-year-old abstract painter Clyfford Still, who deserted his Manhattan studio for the seclusion of a Maryland farm in 1961.

Although Still disclaims involvement with anything or anyone other than himself, he was among the founders and leaders of the New York School. Unlike his contemporaries, Still's most profound roots are not to be found in European painting, which he pronounced dead early in his unconventional career, but in earlier American art. In his paintings of the 'thirties, isolated figures explore a vague, unfamiliar terrain. The dark intensity of these paintings reminds one of Marsden Hartley's thick black lines and impastoed passages of browns, greys, and ochres. In the 'forties, Still purged any reference to the figure, arriving at his characteristic image of opaque fields of sometimes somber, sometimes fiery color, interrupted by brilliant lightning bolts or twirling comet-like bursts of brightness.

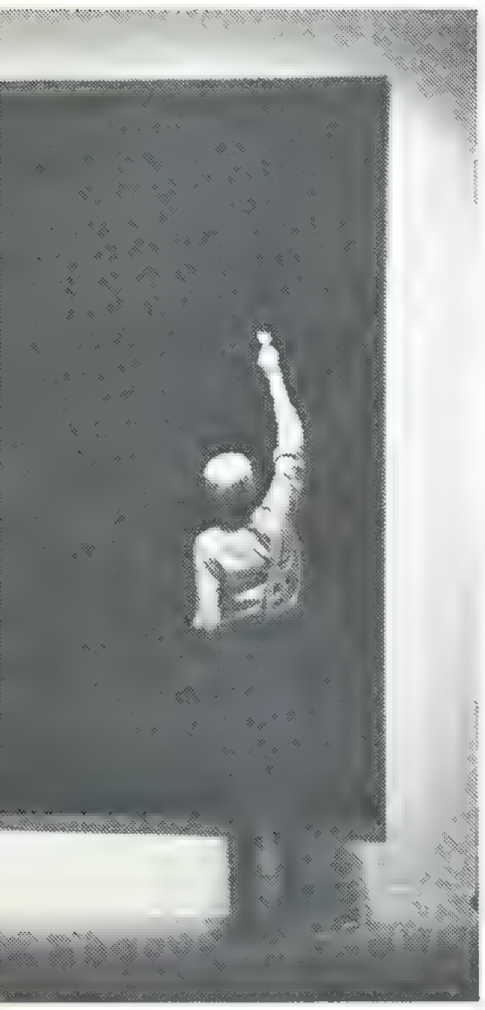
The cosmic imagery of these visionary paintings does not recall any other painter's forms; but their overall mood of tempestuous and stormy emotion reminds one of Albert Pinkham Ryder's Romantic-Symbolic landscapes and seascapes. Like Ryder, Still belongs to an American tradition of the solitary painter-poet, working from personal intuition rather than from public subjects. Like Ryder, Still has also experimented daringly not only with forms but with technique. To create new effects, he mixes matte and shiny surfaces, sometimes of the same color, creating a dappled surface analogous to the flickering edges of his flame-like forms. And, like Ryder, Still is strictly a painterly painter, whose forms, although solid, coherent, and legible, evolve organically with variable contours, as opposed to hard mechanically drawn edges. In his introspection and subjectivity, Ryder was a typical Symbolist artist. Although Symbolism, the *(Continued)*

Gorgone

FORD STILL

(Continued) basis of modern art that departs from reality to explore an inner world of poetic correspondences, came to America largely through the School of Paris, Still appears to have maintained connections with a native American school of Symbolist painting, like Ryder's, that elevated the spiritual over the material, the cosmic vision of nature over the literal representation of landscape.

Abstract Expressionism" is hardly a more accurate description of Still's work than "action painting," which does not describe the awesome scale and relatively static imagery Still created. Although there is a dynamic tension in the way Still's forms reach and stretch vertically and laterally across the canvas into the space beyond the frame, his images do not careen in improvisatory spontaneity. Still does not equate the life-force with manic rushing; his forms are alive with a kind of pulsating organic swelling and breathing. They record not the artist caught in his own momentary act for eternity, but the sense of responsibility of a continuous process of conscious decision-making. In other words, in Still's art, thought precedes action. Still has never been observed painting, but one can imagine he works as Cézanne did, carefully considering each decision before recording a mark that could alter the balance of the whole.



It has been said that Still's work shows little or no evolution, but this is not entirely the case. The work shows the same kind of progress emotionally as Cézanne's: from the early angry gouging and troweling of thick dark paint to the mature transparent style of harmonious equilibrium, in which lighter colors and a more open manner predominate. Whether Still's late style will also parallel that of Cézanne remains to be seen. Certainly, Still's seclusion and his embitterment against an art establishment he considers vile, as well as his great reputation among younger artists, are similar to those of the aging Cézanne at Aix. Among younger admirers, Still's greatness is taken for granted. One young painter sees in Still the stubborn independence of his own Baptist grandfather "who does *his* work." Another describes the experience of a Still painting as being caught up in a whirlwind. "His forms pick you up, throw you around, and spit you out," he says, admiring the veteran artist's power.

Because he has so vigorously controlled the release and exhibition of his paintings, Still has also been virtually the only one to write about his own work. The language he uses has the thundering and threatening tone of the original Puritan preachers. Echoes of Jonathan Edwards' sermon warning "Sinners in the Hands of an Angry God" to beware the wrath of the Almighty can be heard in Still's diatribes against critics, professors, and all who would seek to interpret *(Continued on page 299)*

A reclusive pioneer of Abstract Expressionism who came to New York City for a rare exhibition of his fiery canvases, Clyfford Still (shown above preparing a painting for the show) avoids literary associations by identifying his paintings with letters and numbers rather than titles. This one, PH-957, painted in 1957 (oil on canvas, 92½' x 108').

CLYFFORD STILL: blazing fields of color with

an awesome grandeur of scale

WORD OF MOUTH

Word of Mouth, below, is a cozy little shop on Lexington Avenue run by two talented, affable women, Eileen Weinberg and Christi Finch. Here, in stylish but friendly disarray, you'll find an international roster of foods: baked hams golden-glazed with sleek apricots and bourbon, fresh quiches streaked with—surprise—gleaming red peppers, their charred sweetness a perfect contrast to the creamy custard they nestle in (recipe, page 113); and the best chicken salad in town (the secret lies in the perfectly poached chicken). Every day of the week offers its fresh specialties: one day, make a meal from a rich-but-light cannelloni with savory seasoned meat filling; you will be tempted on the next to feast on a lusty chicken and sausage Provençal, or salmon with herbed mayonnaise, preceded by the creamiest of spinach soups. To try any day: chocolate whiskey cake. Sinfully good.

***Left*: Word of Mouth's Eileen Weinberg and Christi Finch with partners Lisa Pollack, Paula Busch in front of their shop. *Below*: Containers of their pungent cold vegetables ready to be served as a refreshing first course or as salads: savory Moroccan carrots, heady with cumin and garlic; roasted baby eggplants and translucent onions heightened with dill; Mexicali fiesta corn (recipes, page 113).**

***Above*, From Loaves and Fishes: goat cheese in olive oil, right; "Wilson's Peanut Mix," left, cocktail nibbles you make like this—mix 2 cups shelled Spanish peanuts with 1 cup candied ginger cut to peanut size. Put into a jar and let sit covered, at least overnight, so flavors can mingle.**

TAKE OUT— EAT IN!

When you don't feel like cooking but you want to eat in—take out! That's what taking it easy is all about now—buying the kinds of ready-made food that are as good as your own but without all the fuss. Here, Arthur Gold and Robert Fizdale open the doors to six of New York's best take-out places, let you in on their house secrets/recipes to use when you want to duplicate some of these most unusual delights and make them individually your own.

LOAVES AND FISHES

Lucky Long Islanders living near Sagaponack, New York, are mad about Loaves and Fishes (open summers only) and so are we. Here, in a spotlessly white shop circled by windows, Devon Fredericks and Susan Costner (above) produce such culinary miracles as a perfectly carmelized tarte Tatin made with Italian plums that is the best we've eaten; fish salad heightened with crisp celery and fresh fennel; lightly curried chicken salad; a lemony cracked-wheat tabbouleh (mid-Eastern salad made with wheat, scallions, mint, parsley). Also exceptional: a feisty French bread, muffins bulging with blueberries, dark-chocolate brownies. To make for yourself, their wonderful marinated chèvre (goat cheese) as an appetizer: In a glass jar, lay hot red pepper strips across two or three crottin (small goat cheeses). Sprinkle with coarsely ground pepper, oregano, cover with good olive oil. Close jar. Keeps two weeks or longer in a cool place.

Susan Wood

THE RED HERRING

The Red Herring (below) is a trim and tidy shop at the corner of Bleecker and Perry Streets, whose intimate scale gives the reassuring impression that everything there has been made for you. And it has. The owner, Paul Sandblom, makes certain of that. Paul remembers festive country dinners at his grandparents' house in Sweden where the smorgasbord table was covered with all kinds of herring—pickled, marinated, sour-creamed, chived, and in salads. There were platters of gravlax with dill sauce, the pinkest of smoked salmons, eels, sausages, smoked hams. And there still are—in Sandblom's shop. He has re-created many of the smorgasbord dishes of his youth, including the delicious, offbeat beet-stuffed meatballs called Beef a la Lindstrom, recipe on page 113.

Paul Sandblom, *left*, whose store, The Red Herring, offers an abundance of Swedish delights. *Below:* Classic gravlax—fresh salmon rubbed with sugar, salt, crushed peppercorns and dill, marinated for a day, served with mustard-and-dill sauce (recipes, page 113), cucumbers, boiled potatoes.

Pampering yourself (and guests) means having on hand some of the imported delicacies (*right*) that you can get at E.A.T.: fragrant fruit jams and preserves from Fouquet in Paris and Roger Vergé in Provence; virgin olive oils and herbed vinegars to make the best salad dressing you ever had; pearly grey caviar; and fresh truffles (in season) for very special occasions, tubes of truffle purée for saucing pasta (Zabar's recipe, page 115); goat cheeses in an amazing variety of shapes and textures—spreadable, marinatable, delectable—and all available here!

E.A.T.

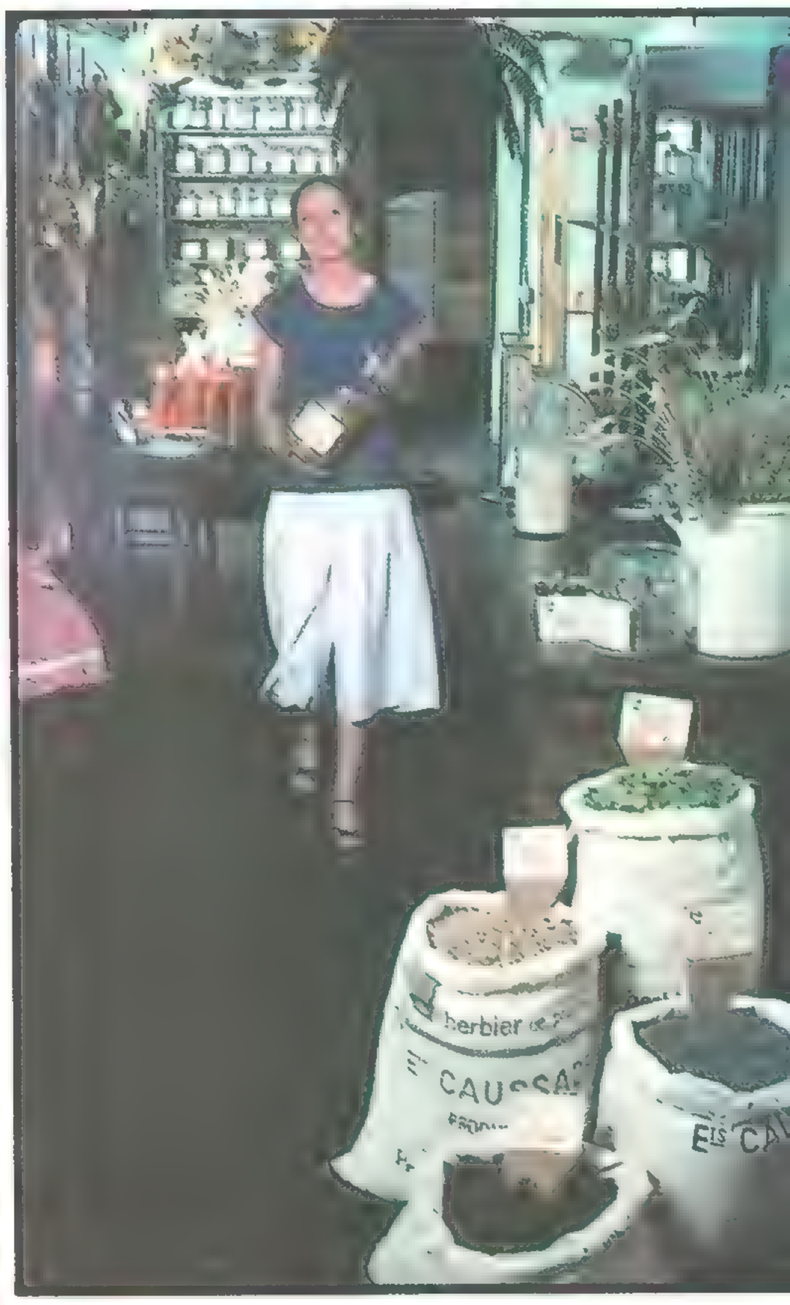
White, dazzlingly neat, punctuated with bouquets of fresh flowers, E.A.T. (top of page) is one of Manhattan's prettiest food shops. Presiding over this cool oasis is young Eli Zabar, above, a fiery fanatic about the quality of his wares. Foremost among them: an assortment of goat cheeses flown in frequently from France, rivaled only by those from a little cheese shop we know on the rue de Grenelle in Paris. Other E.A.T. specialties: flaky, buttery croissants, flutes (long, thin French bread), chocolates made by Zabar himself, and his specially garnered food imports, such as some of the best teas available in New York. His latest enthusiasm—a fresh white truffle purée from Milan, so pungent and earthy you won't believe it comes out of a tube.

TAKE OUT—
EAT IN!

Tantalizing, appetizing "homemade" food so good you could be tempted to bend the truth a bit and claim it as your own

ST. REMY L'HERBIER DE PROVENCE

St. Remy l'Herbier de Provence, right, on East Sixty-fourth Street, has the peaceful air of a medieval cloister, enlivened by the sensual delights of the Côte d'Azur. The air is scented with a bounty of herbs in open sacks: medicinal herbs, herb teas, herb mixtures for cooking, (even rosemary shampoo), all from St.-Rémy-de-Provence, where Van Gogh lived. You will also find pure fruit preserves and unusual honeys, as well as pure fruit and berry syrups (delicious when mixed into iced mineral water or poured over desserts such as ice cream or cheesecake), confit d'amandes (almond butter, natural or flavored with fresh raspberry, honey or lemon). Spread it on toast for a superb treat, or use as filling for homemade double-decker cookies, or as an addition to fruit tarts.



BONTÉ

Everything at the Bonté patisserie is the essence of rich, buttery goodness. Enter the pristine white-walled shop from bustling Third Avenue and you will find yourself transported by Monsieur Maurice Bonté and his charming wife to the quiet gentle atmosphere of Normandy. Some of their most tempting creations: "Le Succulent," airy layers of genoise sponge cake, meringue, kirsch-flavored butter cream; "Le Marron," genoise cake and chestnut mousse iced with ganache—pure cream and dark chocolate; "Le Mont Blanc," genoise, meringue, and chestnut purée piled high with whipped cream; a sublime pear tart.

The Bonté family, *below,* in front of their patisserie. *Left,* wedge of "Le Succulent" (looks like a piece of exotic cheese but it's a fabulous cake); and one of their fresh pear tarts. You can make it with recipe on page 116.

Brandi Ball, *top picture,* the guiding spirit of St. Remy l'Herbier de Provence, in her shop, which carries the kinds of offbeat delicacies, *above,* that make cooking at home, when you have time, the imaginative and satisfying experience it should be: Quatre Épices—a classic French blend of cooking spices—herbed honeys, flavored wine vinegars, herbed cider vinegars, *confit d'amandes* (almond butter), whole fig jam.

THESE ARE THE KINDS OF CLOTHES YOU CAN COUNT ON—BANK ON, NO MATTER WHAT SITUATION YOU FIND YOURSELF IN—PHOTOGRAPHERS AND ALL! THEY DO MORE THAN DELIVER GOOD LOOKS. THEY OFFER A DEPENDABLE, POLISHED VERSATILITY, DAY AFTER DAY, SEASON AFTER SEASON. To start, the basics that make up the backbone of your wardrobe—here, the way they work best . . . This page: **Kasper's** *neat black and white cotton suit—crisp checking, faced in red. For Joan Leslie. About $220. Bergdorf Goodman; Montaldo's; Higbee's; Jacobson's; Harzfeld's; Sakowitz. New knitting. . . . Opposite, left: From* **Rona,** *a crew-collared knit dress in a pink and navy pinstripe, a piped-in-navy jacket. About $110. Lord & Taylor; Montaldo's; Jacobson's; Marshall Field's; Sakowitz; Bullock's. Right:* **Kasper's** *rugby-striped navy and royal knit top, knee-grazing pull-on skirt, and royal ¾-length cardigan-coat.*

IN ANY SITUATION— THE CLOTHES TO COUNT ON

For Joan Leslie. About $360. Bergdorf Goodman; Rich's; Higbee's; Marshall Field's; Harzfeld's; Sakowitz. Accessories, additional stores, next to last pages. All men's fashion, De Noyer, NYC. Hair, these eight pages, Edward Tricomi; makeup, Sophie Levy, both of Pipino-Buccheri Salon.

TO LOOK FOR NOW: EASY SUITS AND KNITS—
DESIGNED TO LIVE UP TO THE DEMANDS YOU
PLACE ON THEM...CLOTHES YOU CAN PULL OUT IN A
HURRY AND KNOW THEY'LL WORK — NO FUSS, NO BOTHER.

IN ANY
SITUATION—
THE CLOTHES
TO COUNT ON

THE WAYS OF A SUIT: IN SOFTER TEXTURES—KNIT, ULTRASUEDE...WITH FULLER TROUSERS, WITH A LONGER JACKET

This season's suit—with a new softness . . . This page: One of the easiest from **St. John by Marie Gray,** *in cornflower-and-beige chenille tweed: a collarless cardigan jacket, pull-on skirt, and violet bow-collared blouse. About $455. Bergdorf Goodman; Montaldo's; Lillie Rubin-South & West; Jacobson's; Bullocks Wilshire; I. Magnin. Opposite, left:* **Nat Kaplan's** *soft, unmatching "suit"—a blond Ultrasuede single-buttoned blazer, white Ultrasuede skirt, and striped blouse. About $460. Saks Fifth Avenue; Montaldo's; John Baldwin; Lillie Rubin-South & West; L.S. Ayres; Sakowitz. Right: From* **Richard Assatly,** *the suit with pants—clean new proportion and wonderful color: his gold-colored longer jacket (new length to watch!), fuller trousers, and ribbed silk camisole. About $378. Late March at Saks Fifth Avenue, New York City; Montaldo's; Shillito's; Liberty House of Hawaii. Details, additional stores, next to last pages.*

NEW YORK SPRING COLLECTIONS

IN ANY SITUATION— THE CLOTHES TO COUNT ON

Lean, racy—pants-dressing to count on. . . . Opposite, left: From ***Donna Karan and Louis Dell'Olio,*** *a Burgundy regatta-striped silk blouse and matching, ankle-tapered trousers. For Anne Klein & Co. Blouse, about $180; pants, about $200. Bergdorf Goodman; Kaufmann's; Jordan Marsh, Florida; Hudson's; Sakowitz; I. Magnin. . . . Right: Newest—the jumpsuit!* ***Cuddington Sport's*** *slash-pocketed navy wool gabardine, with above-the-ankle trousers. About $158. Barney's, NYC. . . .*

JUMPSUITS—A DIFFERENT SHAPE, A DIFFERENT EASE...THE NEW LOOK OF JACKETS, LONGER, SOFTER

This page, top, left: ***Diane von Furstenberg's*** *black-with-white silk "squiggle" print dress and white linen blazer. Dress, about $138. Jacket, about $118. Saks Fifth Avenue, NYC; John Baldwin; Jacobson's; Sakowitz; Frost Bros.; I. Magnin. . . . Right: From* ***Evan-Picone,*** *the finished look of a suit—in pieces . . . a short-sleeved red T-shirt, multicolor crêpe de Chine skirt, and black blazer. Polyester/rayon blazer, about $100. Polyester skirt, about $66. Late March at Bloomingdale's; Dayton's; Harzfeld's; Bullock's. . . . Below, left: The easiest dress—in pieces—****Leslie Fay's*** *oatmeal-colored short, V-neck top and pull-on skirt. In polyester/Arnel, about $84. Altman's; Montaldo's; Jacobson's; Marshall Field's; Harzfeld's; Bullock's. . . . Right: From* ***Gloria Sachs,*** *the longer jacket in wool knit—a hip-length cardigan, over her black silk sleeveless crêpe de Chine blouse, pleated trousers. Cardigan, about $440; blouse, about $110; pants, $120. To order at Saks Fifth Avenue. Also at Kaufmann's; Montaldo's; Jacobson's; I. Magnin. Additional stores and accessories, last pages.*

Uli Rose

IN ANY
SITUATION—
THE CLOTHES
TO COUNT ON

The new charm of a dress for day, opposite: ***Albert Nipon****'s two-piece cotton check—a prim-collared, front-pleated blouse and matching dirndl-y skirt. About $195. Late March at Bergdorf Goodman; Montaldo's; John Baldwin; Jacobson's; Harzfeld's; Balliet's.*
Inset: From ***Jones New York,*** *polished pieces-dressing in crisp black and white—a collarless white jacket and white cotton pullover with a black and white skirt. Jacket, about $85. Sweater, about $35. Skirt, about $38. Late March at Bergdorf Goodman; Woodward/Lothrop; Jordan Marsh, Florida; Dayton's; Famous-Barr; Bullock's.*
Left: ***Joseph Gargiulo*** *for* ***Abe Schrader****'s take on classic pinstripes, here softened, belted—his black and white wool-blend longer jacket and skirt. About $255. Late March at Bergdorf Goodman; Montaldo's; Jacobson's; Dayton's; Harzfeld's; Neiman-Marcus. Additional stores and details, next to last pages.*

PULLED-TOGETHER ... THE EASE OF A TWO PIECE DRESS...THE FRESH APPEAL OF BLACK WITH WHITE

10 fashion designers to watch

The ten men and women on these two pages are part of what we see as a new wave of designers. Some you may have already discovered: several have been in business—quietly—"selling" their own particular style for the last few years, while others are just getting started. What they all have in common: you're going to be hearing—and seeing—more of them all, in the seasons . . . and the years . . . ahead. Below, their "signature" looks, plus sketches/photos of the work they're doing now . . .

Far left: Cathy Hardwick's "palm-tree" print wrap dress; left: her cropped trousers, linen jacket, tank top.

cathy hardwick...

Has been in business for seven years with an ever-growing audience. *Look for:* assertive clothes with a strong, minimal line, lots of black with white, pants of all lengths. Prices: $44-$300.

michaele vollbracht...

Made his name as a fashion illustrator—now he's known for high-priced fantasy clothing ($300-$3000) with a distinct artist's touch. *Look for:* out-of-the-ordinary hand-painted fabrics and quilting, bold coloring, naive, almost folk-art patterning.

Above: Michaele Vollbracht's silk bugle-beaded long dress; his quilted silk swirl skirt.

koos van den akker...

An original. Does what he calls "classic couture gone berserk." Showcases his designs in his own Madison Avenue store. *Look for:* fabric collages in unexpected combinations, bold appliqués, done with wit, extravagance. Prices: $150–$800.

Left: Koos van den Akker's "collage" skirt, terry top.

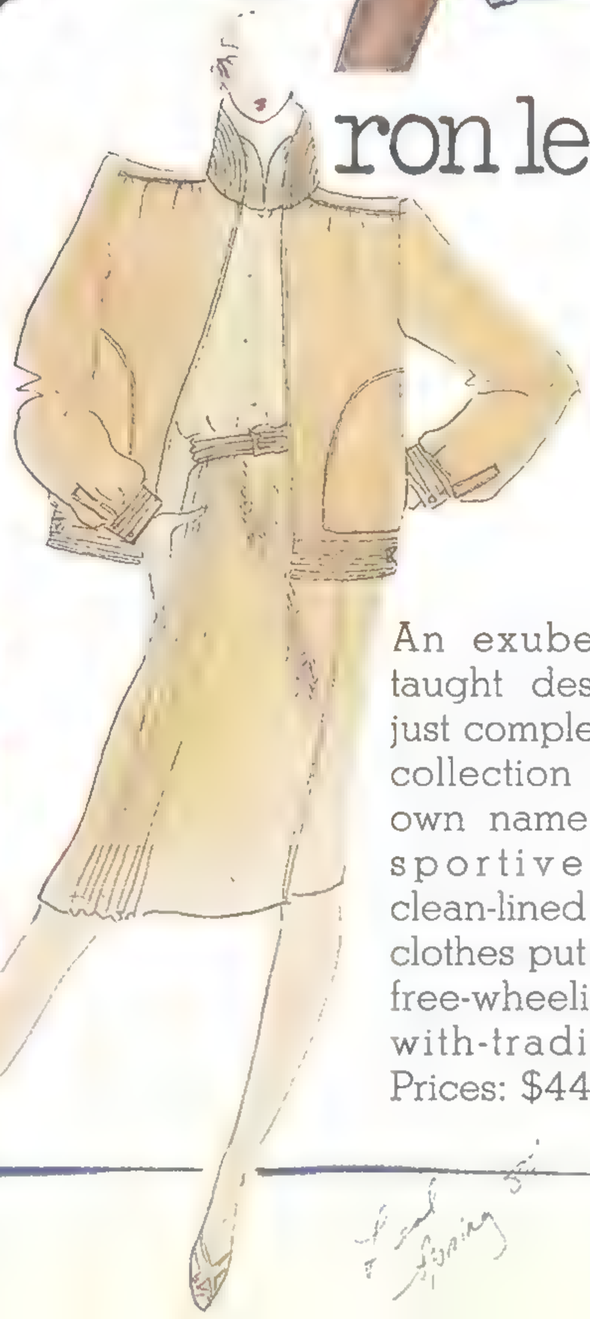
adrienne vittadini...

Does knitting every way—from leggings, scarves and hats to dresses, sweaters, skirts, and shorts—all priced under $100. *Look for:* unusual mixes of yarn, knitted to resemble woven fabrics.

Left: Adrienne Vittadini's bicolored hand-knit sweater.

ron leal...

Right: Ron Leal's cotton gabardine windbreak, fibranne/silk herringbone skirt, silk crêpe de Chine blouse.



An exuberant, self-taught designer who just completed his first collection under his own name. *Look for:* sportive shapes, clean-lined functional clothes put together in free-wheeling, break-with-tradition way. Prices: $44-$250.

Jade Albert

vesna bricelj for overture...

Born in Italy, of Yugoslavian background, raised in Argentina and schooled at the Rhode Island School of Design. Brings to her first year at Overture a unique, international point of view. *Look for:* rich, satisfying color, special textures worked in offbeat, interesting ways. Prices: $10-$79 with a small couture line at $250-$350.

Above: From Vesna Bricelj, cotton jersey knit pullover/shorts; rib-knitted separates with lace inserts.

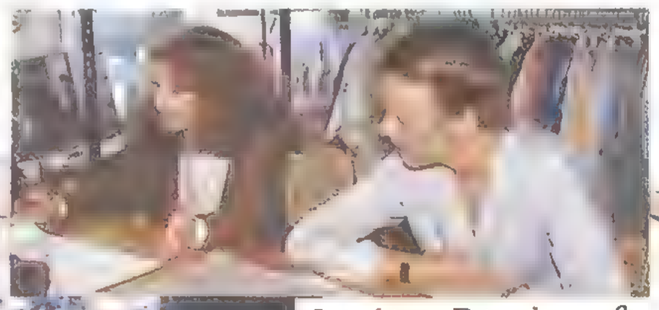
From Mitchell Gross, above, a cotton lisle "criss-cross" jumpsuit; his multicolor cotton ottoman jacket.

mitchell gross...

Just twenty-three and the bright new star for Portfolio II. Key to his success: innovative texture and fabric play. *Look for:* great prices (under $100!), familiar shapes done with a "twist," looks that cross from day to evening.

pinky & dianne – for private label...

Coty Award winners (for menswear) when they were just twenty-six, they make very personal clothes that reflect a European influence—with a tongue-in-cheek approach to proportion. *Look for:* careful detail—smaller-than-usual collars, special button treatments . . . that and pants, wonderful silks. Prices: $50–$400.



Left: Pinky & Dianne's silk broadcloth "sweatshirt," silk poplin trousers. For Private Label.

frank masandrea...

At age eighteen, one of the top bridal designers (and still is), now showing his second spring r-t-w collection. *Look for:* a "dressed-up" quality throughout—sharp, citified clothes for day, glamorous evening looks. Prices: $120–$360.

Left: Frank Masandrea's red, ruttled dance dress. Above: His navy/white "spectator" dress.

joan vass...

A pioneer in "designer" hand-knitting, for which she won last year's Coty Award. *Look for:* unusual color/stitchery, simplicity bordering on severity in both knitted and sewn pieces. Works in knitted cashmere, wool, twine, ribbon, Lurex. Prices: $120–$1500.

Left: Joan Vass's hand-knitted sweaters in angora.

Other photographic credits, page 304

Fast changes

This is the time of year to start thinking about slipping out of heavy, cold-weather clothes — and into some of the light, racy, fast-moving looks for spring —

in new shapes and new proportions, new ways with color...

Patrick Demarchelier

Opposite: From **Geoffrey Beene,** a silk jacket and skirt in blue and red striping with a red silk tank top. About $1,870. Bergdorf Goodman; Nan Duskin; Marshall Field's; Zita, Milwaukee; Frost Bros.
Right: **Perry Ellis's** 3/4-length trousers in nude—soft, full, bordering on the look of a skirt. With them, wonderful color—his polished cotton crewneck in lilac. Pants, about $120; sweater, about $130. Saks Fifth Avenue; Woodward/Lothrop; Ultimo; Rich's. Accessories, next to last pages. Hair, these four pages, Garren at The Plaza. Makeup, Joey Mills.

The softest suit—in silk,...in stripes.
Nothing says spring better—more
quickly—than this kind of coloring....
The softest pants—the new
fuller trousers, in linen, to mid-calf

Knitting—worked in geometric bicolorings . . . going strong for spring . . . **Kasper's** soft, knitted dress in two shades of grey, bordered in red. For Joan Leslie, in acrylic, about $270. Bergdorf Goodman; Montaldo's; Higbee's; Hudson's; Dayton's; Frost Bros. Rolex watch at Tiffany. . . .

Beauty Note: The perfect makeup for this kind of coloring . . . mistake-proof . . . underplayed monochromes—these, Elizabeth Arden's Dreamy Grey/Dreamy Mist eye shadows, Soft Jazz Powder Blush, Sentimental Red lipstick.

Fast changes

The ease of a knitted dress—to put on now, wear all through spring.... The jumpsuit—the shape you'll be seeing—wanting to try—here one of the best...

The dash of a jumpsuit from **Bill Kaiserman,** *right*—in white cotton with snap closings, ankle-zippered. For Rafael, about $220. Saks Fifth Avenue; Balliet's; Bullock's, Century City; I. Magnin. Accessories, additional stores, next to last pages.

Patrick Demarchelier

NEW THINKING...
NEW MOVEMENT...
NEW SENSE. THAT'S
FUTURE BEAUTY.
THESE TEN PAGES:
NO-NONSENSE TIPS,
REAL PLEASURES—
STARTING
RIGHT NOW

BEAUTY IN ACTION

We need a new word for beauty. In the 'eighties, "beauty" is just not enough: not large enough, not precise enough for the way we want to look. Our demands of beauty—as an image, as an industry—are changing as fast as we are; and now, suddenly, much of the old thinking, old promises, old vocabulary won't work. What counts, today, is action: active is the way we really live.

We hear a lot about new realities for the 'eighties: "new" realities whose common theme, somehow, is "less." But when we look at women's lives now, "reality" means more, not less. We have more time demands. (Example: groceries. In the 'thirties, food shopping took an average of two hours each week. Today, statistics show, women need a total of a full day each week just to shop and get home.) We're looking for more from what we do now; more from what we buy, more from ourselves. When it comes to the way we look/feel, we're demanding more; we're defining beauty today first as health. "Beauty" as a word seems old-fashioned: too languid for our active lives.

Active in the 'eighties means travel: We want products to go in a suitcase...in a briefcase...through a day—or a season. If we're running, we wear Addidas...but we want room in our bags—in our lives—for a pair of thin, spiky heels. We want to look great... and have the look seem effortless; we'll scrimp and save time any way we can. If time has to be invested, we want one thing: the knowledge to invest it well.

*direction: **real life.** That's what beauty, today, beauty in the future, has to stand up to. And what "real life" means, for all of us, is: too much to do...too many loads to carry... no time for anything—except for what counts. Or delights*

Denis Piel Hair, Didier Malige for Jean Louis David; makeup, Bonnie Maller. Fashion details, next to last pages.

Beauty changes; it's looking toward the future now: the packages, the products, the thinking, the whole industry. The focus of future beauty? On basics: nutrition, fitness, energy, grooming. The new thinking's on care, not cosmetics...on preventive medicine, not last-shot repair. What we're seeing today is the start of truly versatile products, newly flexible regimes: makeup used as a tool, not as an end to itself...haircuts that work endlessly, day or night...over-the-counter skin care tailored for one, not everyone. New thought, new substance: that's beauty now...and that's beauty still to come.

What's constant is pleasure: And that means the one perfect luminescent eye color that does no more than delight...the charm of a spring makeup change...the favorite sport that's strictly fun, not serious fitness. A woman, today, wants seduction as well as no-nonsense tips: On these ten pages, we've included both—a first look at the new directions in beauty. We like what we see.

*Direction: **care.** The biggest revolution in beauty today—and that means skin care... hair care...caring for ourselves. Looking at the future...not just at the way we look, now*

I. Nobu

FUTURE BEAUTY: REVOLUTION IN CARE

It's coming: A whole new approach, in the 'eighties, to the way we care for skin. Starting now: new ways of looking at skin . . . new research . . . serious care, sold over-the-counter . . . new sense about skin—as a part of total health. The focus is treatment; the realization—that women, caring for themselves, can make a serious difference in health, look, life of their skin.

The revolution: It's happening at beauty giant Estée Lauder, with their new "Prescriptives" line of skin care and makeup products. Lauder Prescriptives started with discoveries made in the laboratory during the past five years—knowledge of how skin, at cellular level, grows. New technology made effectiveness-testing more exact. What's resulted is clinical, straightforward, precise in approach, use, look, promises. Cleansing, "energizing," protecting care . . . blemish treatments . . . makeup. The system is sophisticatedly individual: in what products a woman uses, when—and how often—she uses them, where on her face she applies them.

Traditionally, we've "typed" skin: dry, normal, oily (that sometimes meant blemished.) The new thinking: skin needs are more individualized. Prescriptives analyzes the skin along four determinants—oil, elasticity, pore problems, delicacy—by asking relevant questions, by looking at key areas—around eyes, cheek, chin, above lips. From this comes an individual "skin-print" that determines: Does this skin need deep-cleaning Special Soap . . . non-alkaline Cleansing Lather? Anti-Bac 1 for blackheads . . . Anti-Bac 2 for blemishes? What Moisture Barrier is needed—for everyday, for stress days? "The more every woman can be educated," says Alayne Zatulove, Lauder vice president, scientific director of products, "the more she can take care of herself."

Core product of the Prescriptives system is Daily Dose. The knowledge that created it: that skin, as it ages, loses elastic resilience—energy—as well as oil . . . that the period when a skin cell grows and divides in the base layer of the skin is important to the future resilience and look of skin. Daily Dose—prescribed, in specific strength needed—is geared to this period; it's said to provide an oxygen-rich environment for skin cells. Its goal: to help skin retain firmness and elasticity. Its focus: care . . . for the future. And that approach to care—prevention—is the real revolution in beauty, now.

Hair, Howard Fugler; makeup, George Newell; Les Must de Cartier watch. Fashion, accessory details, next to last pages. Denis Piel

Denis Piel

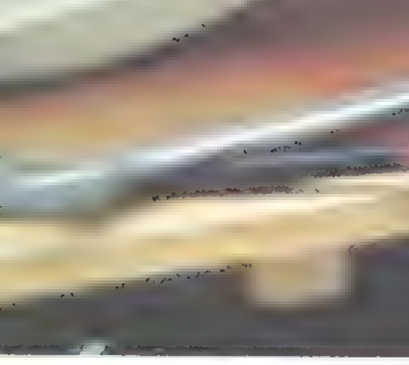
BEAUTY IN ACTION

*direction: **facts.** We know what looks good; now, we want to put it together from bottom, up: Truth about fitness, nutrition, skin*

TO USE VITAMINS OR NOT Current myth: Megavitamin doses work wonders . . . especially at times of physical or emotional stress. Not so, says Richard S. Rivlin, M.D., chief of nutrition at Memorial Sloan-Kettering Cancer Center and The New York Hospital. "If you're eating a well-balanced diet, that is usually sufficient." Conditions when vitamin supplements are valid, says Dr. Rivlin, include: major surgery, prolonged infections, or long-term use of certain drugs such as the Pill. Even then, "Twice the recommended daily allowance is generally adequate." Other vitamin sense: B_{15} is not a true vitamin nor is it necessary for any body function. . . . Vitamin A can be toxic in excessive doses. Best A sources: Fresh vegetables and meats.

I. Nobu

STRAIGHT TALK ON FITNESS Exercise for problem areas—waist, stomach, thighs—is great . . . but it's not enough. Research has proven a woman's body needs a variety of workouts: exercises geared to building strength and flexibility, some for reducing tension, others for cardiovascular health. Howard F. Hunt, chairman of the University of California, San Diego, department of physical education, recommends this fitness plan: Each week, give your body each of three types of activity: aerobic—perhaps jogging, cycling, or cross-country skiing; specific exercises—for fitness and for strengthening trouble spots, such as the back (70 percent of all Americans over thirty-five suffer from low-back pain). Add a sport—such as tennis, racquetball, volleyball, squash: You need one workout, in your day-to-day life, that's just plain fun.



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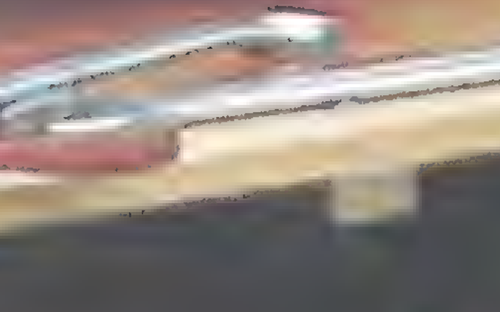

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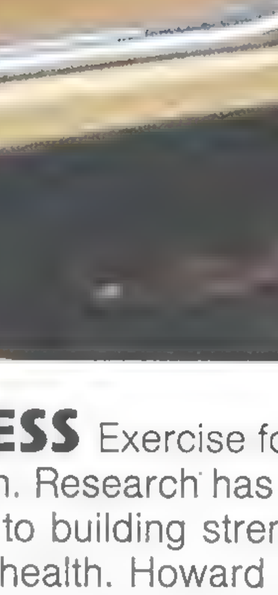
2 Hair, Didier Malige for Jean Louis David; makeup, Bonnie Maller, Joey Mills. Fashion details, next to last pages.



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A woman's body needs more than one way to work out, *left:* spot toning (1), weight training—adds strength (2), yoga—to relax (3). Rope jumping (4) builds endurance . . . and that helps your heart.

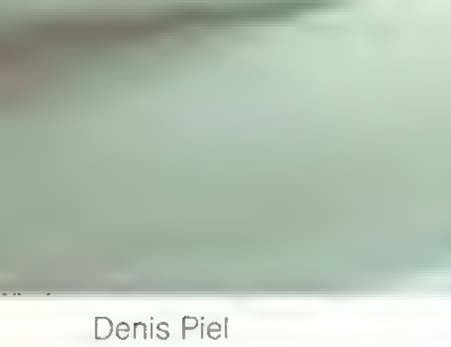
FACE UP TO COLOR

This spring, makeup colors are clear, clearly visible: You can blend them yourself, says makeup artist Joey Mills, and still get a soft look. "Sometimes, 'natural' means 'more.' " Here, *below*, he takes Clover Teal color up to the eyebrows with champagne shadow; bright lips are built up with a layering of lip colors. The final layer of brightness: Marigold Moist Lip Color. All, from Merle Norman.

Denis Piel

BEAUTY IN ACTION

*direction: **time.** The time it takes you to get out in the morning... the steps you're going to skip... the moments you'll splurge*



I. Nobu

TIME INVESTED: Two minutes. . .to find the perfect flash of new lip color (what we've discovered, here, is Orlane's Mandarin-red Cornaline). It's real color, not glaring—and that's the new look of this spring.

GO WITH THE BEST. The "best," today, may even mean the way a product's packed . . . like beauty treatments—for hair, for the face—in sealed ampules (*below, left*): you get the exact, specified dose; the formula inside stays totally fresh. . . . The essential set of brushes (*below, right*): For makeup artist Joey Mills, it's a powder brush—to set makeup, contour; eyeshadow brush; lip brush; comb-and-brush combination—to order eyebrows and to separate lashes. Natural bristles—such as sable—are tops; the trick: find brushes that won't shed and are washable.

MAKE IT First step to perfect makeup: "Foundation," says makeup expert Rick Gillette. And it's the step that women, most frequently, have problems with. If existing shades aren't quite right for you, make your own. In your palm, Rick advises, you can mix as many as four different shades of base; add to that an equal amount of moisturizer. Added mineral water will give you the degree of sheerness you need.

NAIL TIP Between manicures: extra polish backing nail rims (apply from the underside) strengthens, helps prevent chipping, makes nail polish last longer.

NAILS THAT CAN TAKE IT For great nails, the focus now is on care. Advises top manicurist Gerri Kyhill of Gerard Bollei Salon: Moisturize often . . . soften cuticles with petroleum jelly . . . keep nails polished. Pictured here, her steps to a perfect-care manicure: (1) File nails straight across, round edges. (2) Apply cuticle cream, soak. (3) Push back cuticles. (4) Scrub, use hand cream, then dry hands thoroughly. Clean under nails with orange stick wrapped in polish-remover-soaked cotton. (5) Apply nail polish.

Hair, Howard Fugler; makeup, George Newell, Joey Mills.

BEAUTY IN ACTION

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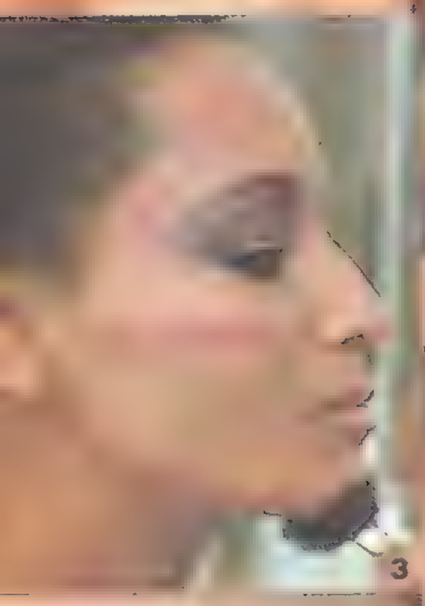
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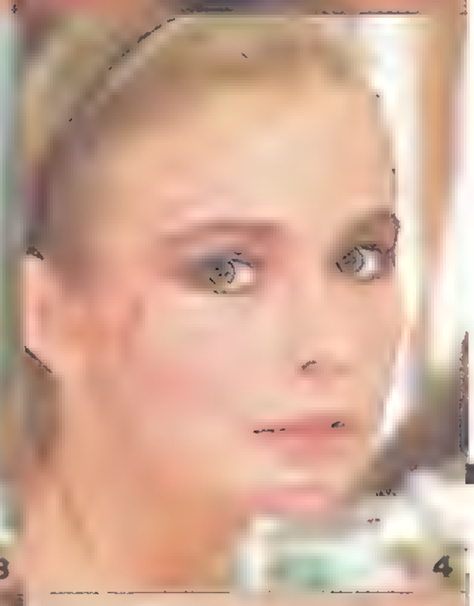
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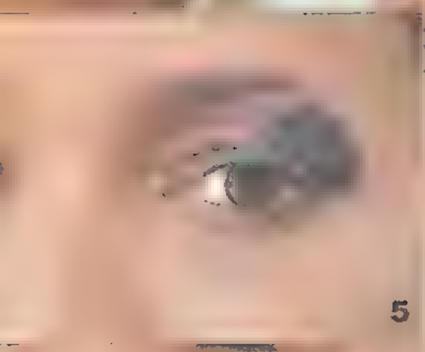
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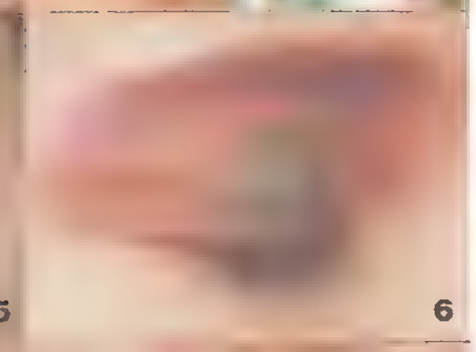
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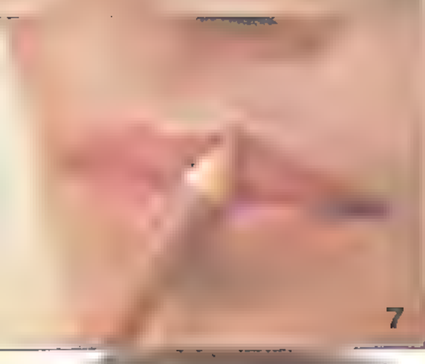
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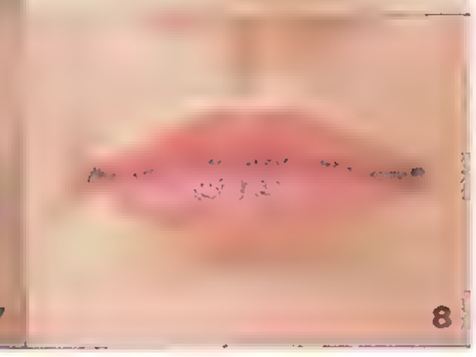
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MAKEUP CHOICES Almost any color makeup, worked right, can work for you. Here, makeup for two women of totally different coloring: (**1**) Sheila Johnson, *far left*, Nancy DeWeir, *near left,* start with the same color palette (**2**). How make-up pro Joey Mills uses the color makes the difference: (**3**) Plum Plume cheek color narrows Sheila's face, dabs on chin; (**4**) on Nancy, it's used to make her forehead less broad and to lengthen her face. (**5**) Sheila's eyes: pink/violet evens out brow shape; Ostrich Brown Eye Shadow makes eyes wide; Winged Violet shadow rounds them. (**6**) Colors switch: teal/grey in center, for depth; Ostrich Brown on outside, to open eyes. The lips (**7**): Defined, filled in with Mulberry; (**8**) on Nancy, lighter pencil, dots of color. (**9**) Finished looks: All colors, from Princess Marcella Borghese's "Firebirds" spring collection; available, March.

REVISE ON HAIR New thought: Some of the old processes still work for right now—but they work with changes. Take teasing, for example: Stylists are doing it, again . . . but slightly; what they're getting from teasing, now, is controlled fullness, not height. . . . Your old sponge rollers: if you twist hair first and then you roll the hair, what results is wave, not curl. . . . A dry pincurl set: sounds like the 'forties, but it's a fast touch-up to fullness. . . . The new takes on conditioning? The best are tuned to time—shortest possible—and naturalness. Hairdressers at Pierre Michel's salon use René Furterer's "Vegetable Mud Pack": fifteen minutes of deep-down conditioning, plus additional body and great shine. . . . Other "naturals," easily at hand: coconut oil, used as conditioner; milk rinse—which adds shine; chamomile (steeped as tea; then cooled) or lemon (squeezed in one cup water)—lightens slightly, mostly brightens hair. Mashed strawberries (applied like a pack and then rinsed out ten minutes later) bring a bit of red to blonds; espresso, cooled and then applied as a rinse, gives added richness to dark-colored hair.

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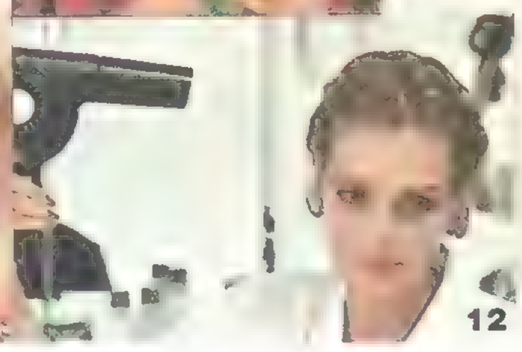
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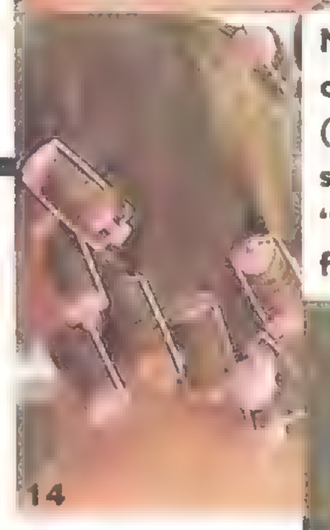
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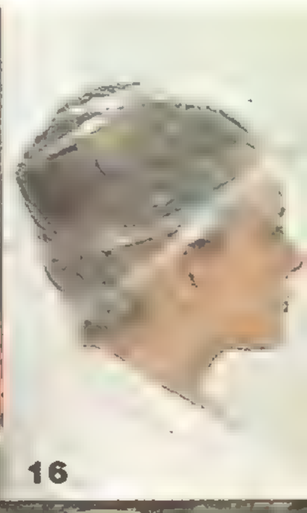
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New takes *(pictured here)* on: teasing—for fullness (10, 11); dry sets (12); soft rollers (13, 14); "plant packs" (15, 16); food for your hair (17).

37

***direction:* versatility**
Makeup, hair that work more than one way...that work again and again... that goes anywhere you go

I. Nobu

TAKE ONE COLOR

and turn it to four different looks. *Right:* (18) For soft, muted color, apply lipstick, blot several times; gloss, then blot again. For a mouth that's defined, direct: line lipstick on first with brush (19), then fill (20). Subdued color, matte finish: Smooth on foundation, then color the paled lip (21, 22). For night, it's opalescent shine; what gives it is a final glide of white highlighter (23). All lips: Diane Von Furstenberg. Lip color: "Pink Passion."

FAST CHANGES

The problem—and we all have it: You're going from day to night, with no time to stop home, in between. The solution, for nights out: Look changes that can be done anywhere, that can be done fast. Hair stylist Didier Malige, from the Jean Louis David salon, starts with a soft set in the morning, which works on any hair long enough to twist up, on hair with any wave at all. *Right:* Hair is twisted (**24**), rolled up into a bun, then pinned (**25**); at night, let-down hair (**26**) has a soft, controlled line. Makeup changes: A brush of luminescent powder (**27**)—here, Madeleine Mono's Arabian Nights Iridescent/Sultan Silver—takes all-day lip color into night, can also add sheen anywhere—under brows, or on cheeks. . . . Nails take nighttime shine (**28**) with one quick last-minute coat of polish over daytime color: Here, for P.M. shine, Creme Perle Nail Accents—China Pearl over Le Nude Blush (for day). Both, L'Oreal.

direction: independence

You decide what works... you're the one who does it

MORE FOR YOUR MONEY

Versatile products: they take you further. Joey Mills uses white eye pencil (here, it's Jerome Alexander's) on rim under eye (**29**) to open eyes, make them appear larger. (**30**) Blue underlining—here, Payot's Marine Blue Kajal Eye Pencil—brightens whites, brings out eye color. . . . (**31**) Cheek stick (this, Charles of the Ritz's Mauve Mist) contours, colors, works on cheeks, lips, around eyes. . . . To deep-clean, get color flowing, this twenty-second face mask (**32**): Helena Rubinstein's Fresh Cover Clay Cleanser. . . . (**33**) Old favorite Vaseline Petroleum Jelly, tips makeup artist Wendy Whitelaw, works as lip-conditioner, gloss, even highlighter—on cheek, under brows. . . . White accent (**34**)—here, Germaine Monteil's Secret Light Illumination Base—works as cover-up under eyes, on lines, over blemishes. . . . Color rubs: (**35**) Liquid blush so sheer, so light it can be layered as much as you want. In almost-white—to highlight, add glow; bronze—to contour, shade; peach—for blush. On lips (**36**), you get the faintest color. These two pictures: Dorothy Gray's SoftColor Glows.

Hair, Didier Malige of Jean Louis David; makeup, Joey Mills. Accessory details, next to last pages.

YOU DO IT

Instant lifts: Brush gold streaks in your hair (37), with Kryolan Wet Make-Up; it brushes out. . . . Louis-Guy 'D's (38) five-minute in-salon or at-home color: Brushes on, leaves natural-looking lights. . . . (39) Flip your head over, blow dry, then flip back: Long hair dries quickly, gets volume; blood circulation to face, scalp is revved up.

Far left: For ease, for warmth; a bulky knit navy wool sweater/jacket (about $125). To wear with navy wool jersey pants (about $110), a dress, a skirt. Jaeger. Bonwit Teller, Philadelphia; Higbee's; Neusteters; Frost Bros.; Bullocks Wilshire, Wilshire Blvd.; All Jaeger Shops. . . . Near left: If you're buying one jacket—this might be it—a navy denim blazer. Seasonless. Classic. So compatible, having it would be a kind of security. About $85. Here with another classic—white twill trousers. Polyester/cotton. About $42. Jones New York. Nan Duskin; Jacobson's; Swanson's on the Plaza. . . .

Uli Rose

Near right: Just enough jacket: thin, lightweight, soft-falling crêpe de Chine. Over a camisole, a shirt, bareness. Dana Côte d'Azur. About $355. Dana Côte d'Azur, New York, Palm Beach, Bal Harbour, Chica. The creamy, silk muslin trousers by Pinky & Dianne for Private Label. About $105. Altman's; Nan Duskin; John Baldwin; Marshall Field's; Neiman-Marcus; Wilkes Bashford, San Francisco. . . . Far right: The indispensable: a khaki cotton windbreak jacket. Cropped short, elasticized, zipped. About $92. It works with a black cotton crew-neck sweater (about $34), white cotton pants (about $62). It really works when you travel. Jacket and pants, Pierre Cardin Sportswear. Saks Fifth Avenue; Montaldo's; Dayton's; Harzfeld's. Sweater, A. Peter Pushbottom, NYC. These eight pages: hair, Bob Fink, makeup, Sophie Levy. Both of the Pipino-Buccheri Salon. Accessories, next to last pages

THE FIRST THING TO GO FOR:

A MOVABLE TOP

FIRST THINGS FIRST: NOTHING'S MORE IMPORTANT THAN AN ATTRACTIVE TOP. AND "TOP" CAN BE A BLOUSE, SWEATER, JACKET, OR A RAINCOAT. WHAT COUNTS: DOES IT MOVE EASILY, CHANGE A LOOK, ADD FINISH TO OTHER PIECES? ON THESE EIGHT PAGES, THE BEST TOPS. NOT "FASHION STATEMENTS." REAL, EASY-TO-HANDLE, BACKBONE-OF-A-WARDROBE CLOTHES

NEW YORK SPRING COLLECTIONS

WHAT MOVES FASTEST: A LONGER JACKET; A SHORTER COAT. BUT IT'S MORE THAN THE NEW LENGTHS THAT GIVES THEM FLEXIBILITY. IT'S THE EASY SHAPES, THE CLEAN LOOK, THE GO-WITH-EVERYTHING WHITE OR IVORY COLOR.

Left: Just like a coat [illegible] at the hip, this ivory cotton gabardine jacket (about $[illegible]) with deep raglan sleeves [illegible] belted over matching pants (about $100), a blue cotton sweater (about $44). But that's only the beginning of the possibilities.Ron Leal. Early March at Hudson"s; L.S. Ayres; Harzfeld's; Sakowitz; Frost Bros.

Near right: Wherever it's warm, your best-bet cover-up could be this slim, collarless, 3/4 coat. In lightweight ivory wool gabardine. About $330. One of the best-bet ways to wear it: over matching pants (about $230), a grey (subtler and newer than navy or black) cashmere/ silk tank (about $170). By Zoran. Henri Bendel; Nan Duskin; Caché, Florida; The Front Room, New Orleans; Ultimo; Therapy, Aspen.

Far right: A 7/8 coat— simple, straight-falling nonstop. This one is white rayon with its own slim skirt. About $300. Gallant International designed by Rebecca Moses. The black silk camisole from Samuel Robert. About $44. Suit at Lord & Taylor; Lillie Rubin-South & West. Camisole at Saks Fifth Avenue, NYC. Beauty Note: More finish for any look, any time: [illegible] fragrance. One of the prettiest Vôtre by Charles Jourdan. Accessories, additional stores next to last pages.

A MOVABLE TOP

Uli Rose

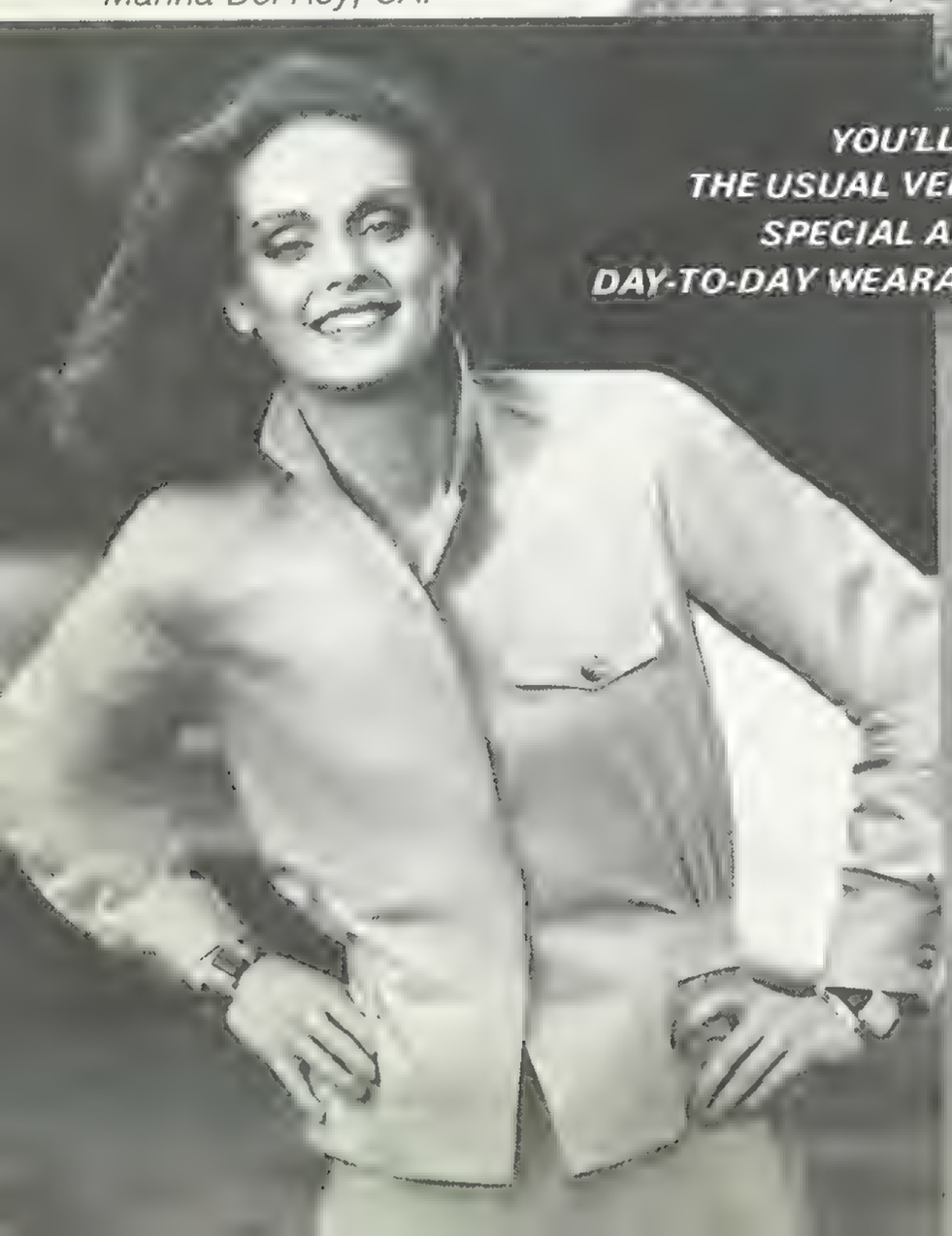
THE MUST-HAVE: ONE OF THE NEW, LIGHTWEIGHT RAINCOATS....ANOTHER TOP TO REACH FOR ANY PLACE, ANY HOUR: A HIP-LENGTH ULTRASUEDE JACKET

Left: A weightless, easy-as-a-sweater raincoat with raglan sleeves, a snap closing. In the newest neutral, pale grey, and dashing enough to be your one-and-only coat. Bonnie Cashin Weatherwear for Russ Taylor. About $140. Saks Fifth Avenue; Jacobson's; Bullock's, Westwood; Frederick & Nelson

Above: Instant finish for any look, this white Ultrasuede longer jacket (about $280). For evening, with a black camisole (about $44), and pants (about $110). By Peter Hatsi-Androu for Samuel Robert. Saks Fifth Avenue, NYC

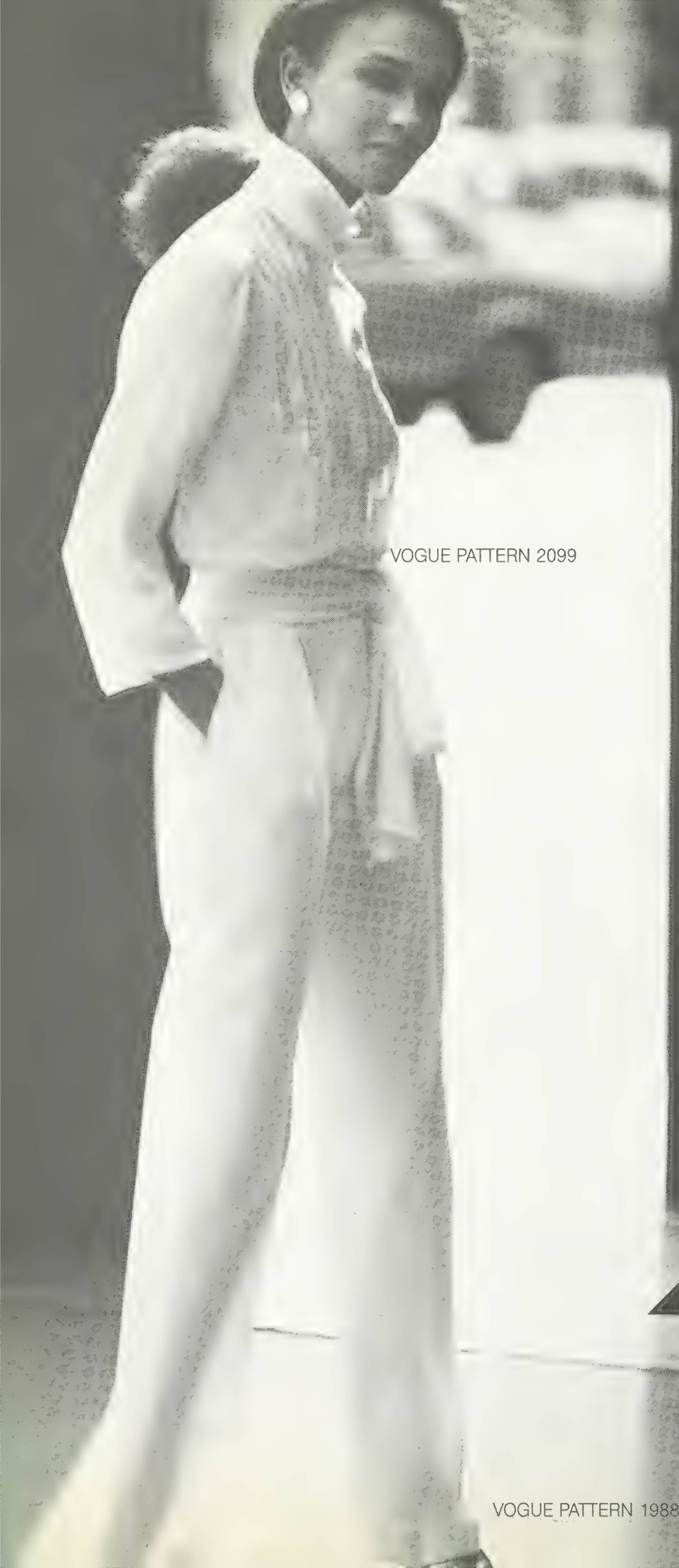
A MOVABLE TOP

Right: Now a sweater set can be a tiny, racy V-necked camisole and 3/4-sleeved cardigan, hand-knit in ivory silk tussah. Camisole, about $140; cardigan, about $320. Terrific worn together over clay-color silk/linen trousers (about $150). Separate the pieces, combine them other ways: the energy is still there, and the impact. Pinky & Dianne for Private Label. Henri Bendel; The Twenty-Four Collection, Miami; Ultimo, Chicago; Garys & Company, Marina Del Rey, CA.



YOU'LL WANT A SWEATER SET! FOR ALL THE USUAL VERSATILITY REASONS, FOR THEIR SPECIAL APPEAL THIS SEASON... AND FOR DAY-TO-DAY WEARABILITY: A SMALL, TRIM JACKET.

Left. For some women, nothing does it better than a small, close-to-the-body jacket. The one here in khaki with a slim matching skirt (about $150). Charles Suppon for Garé. Lord & Taylor; Nan Duskin: Helen of Memphis and Germantown, Tennessee Hair. this photograph, Edward Tricomi of Pipino-Buccheri Salon. Accessories. details, last pages.



VOGUE PATTERN 2099

Left. Softer does it. And gentler. The blouse to have, to make—one with a romantic feeling—the kind you'd never call a shirt. This one in creamy silk crêpe de Chine with delicate lace inserts and soft sleeves. To wear with classic white wool gabardine pants, or black silk wide pants, or a skirt, or.
Blouse, Vogue American Designer Pattern 2099 by Geoffrey Beene
Pants, Vogue Pattern 1988.
Opposite. The blouse nobody should be without—it works so many ways—a simple navy silk crêpe de Chine. Classic lines, but softer, easier this season. One of the ways it works: with the new walking shorts in white wool. They're really pleated, cuffed, proper pants . . . cut short.
Blouse, Vogue Paris Original Pattern 1988 by Yves Saint Laurent.
Shorts, Vogue Pattern 7116.
Fabric: to order, Maxine Fabrics, 417 Fifth Ave. New York City 10016.
Accessories, sewing details, next to last pages.

SEWING TIPS: *Blouse Pattern 2099. Round out the top of the collar, reducing its size. Use lightweight, chiffon interfacing, or none at all, so that collar and cuffs will not be stiff. Using ¾" double edge lace, the same shade as the blouse, cut strips and lay on the cut-out blouse fabric in the desired pattern. We chose a ten-strip graduated-yoke effect which required 3½ yards of lace. The lace we used: Eskell. After positioning lace, use a fine gauge zigzag stitch to attach strip to the fabric. Then cut away the fabric from behind each lace strip.*
Pants Pattern 1988. Narrow the leg, in proportion to your figure, from the top of the pocket to the cuff. Take width from inner and outer seams, tapering from top to bottom.
Blouse Pattern 1988. Use lightweight, chiffon interfacing, or none at all in collar and cuffs.
Shorts, Vogue Pattern 7116. legs to desired proportion. We tapered from the pocket to about one inch wider at the cuff. To allow for cuff, we lengthened shorts 1½ inches.

NOTHING TURNS A LOOK, CHANGES A MOOD FASTER THAN—A WONDERFUL BLOUSE. IT'S MUCH MORE THAN AN ACCESSORY. IT'S A KEY ELEMENT IN DRESSING NOW.

VOGUE PATTERN 1988

Uli Rose

VOGUE PATTERNS

VOGUE PATTERN 1988

A MOVABLE TOP

VOGUE PATTERN 7116

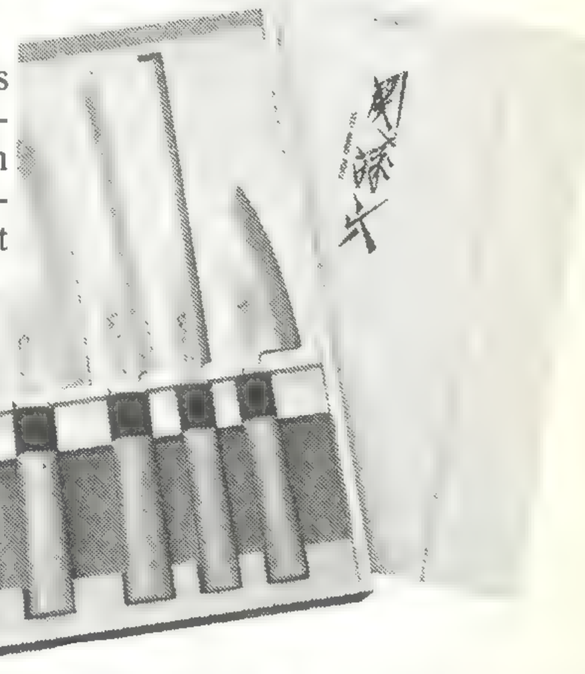
Living: *"Unknown" designer to discover... sun-propelled finds, to go... glorious food news to share*

Ideas and Trends

By Barbara Plumb

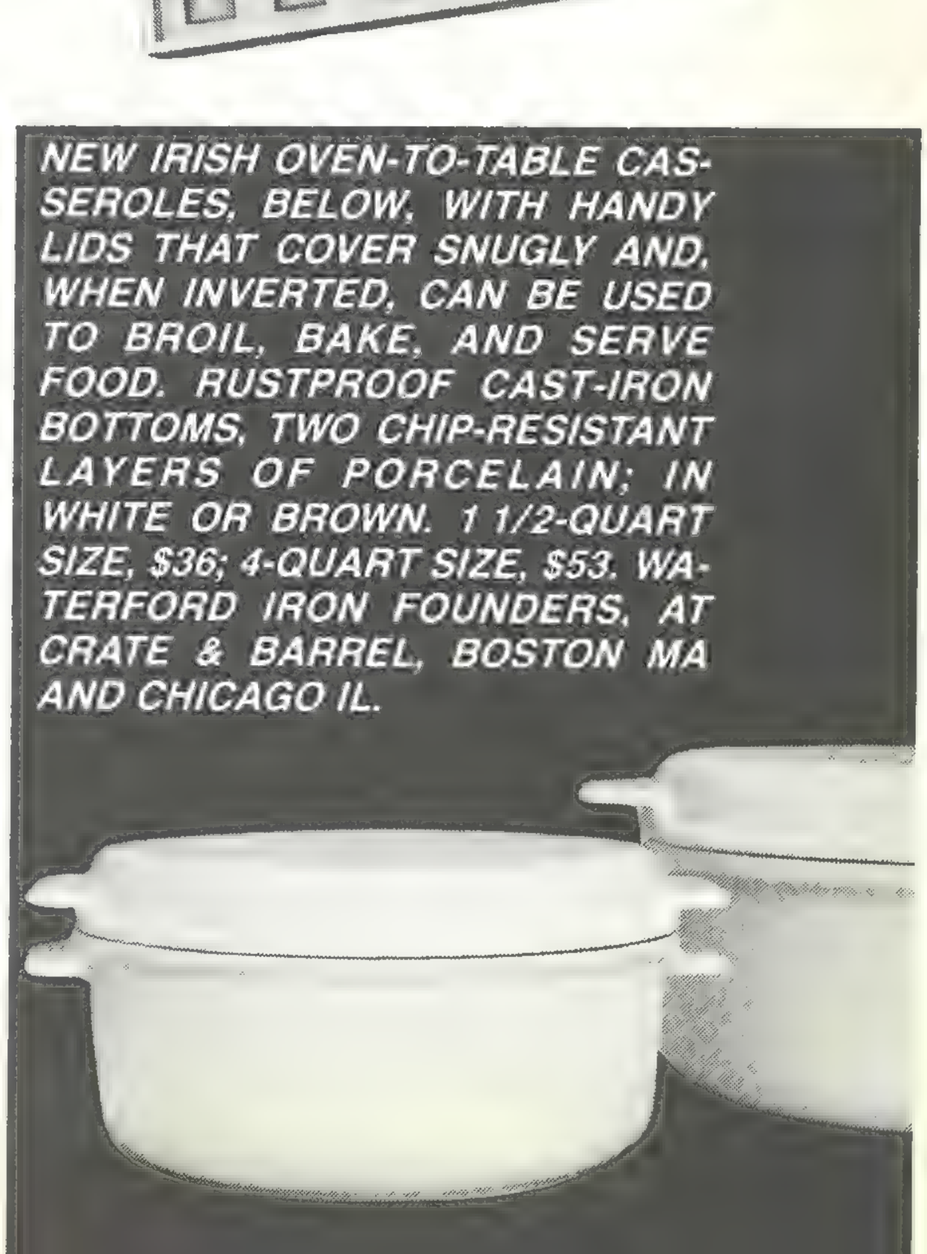
Eileen Gray"—a remarkable exhibition at New York's Museum of Modern Art, February 7 through April 1—documents one of the most brilliant and least known design talents of the modern movement. Born in Ireland in 1879, Miss Gray, far right, flourished creatively in Paris between the wars, first producing lacquer objects, then designing some of the most avant-garde interiors in Paris. She designed her own house at Roquebrune on the Riviera (admired by Le Corbusier) and furnishings (living room, right). Her dashing sense of style was exceeded only by her inventiveness, anticipating design "firsts" that came later such as creating a chair's legs, arms, backrest from a single steel tube, chromed and bent.

A committed cook chooses her kitchen knives as seriously as a surgeon her instruments. A new five-piece set, *right,* has blades of laminated carbon steel, camellia-wood handles, was crafted by a Japanese firm famous for its samurai swords. $150 at Manhattan Ad Hoc Housewares, NYC.



SOLAR-POWERED GADGETS—SMALL SOLUTIONS TO THE ENERGY CRUNCH: SOLAR MUSIC BOX, FAR LEFT, PLAYS "YOU ARE MY SUNSHINE." $25. AM RADIO, ABOVE, OPERATES UNDER THE SUN, RECHARGING AS IT PLAYS. (ON CLOUDY DAYS, USE BATTERIES.) $36. TRAVEL ALARM WITH SOLAR QUARTZ—CHARGES DAILY FROM SUN OR ELECTRIC LIGHT—LEFT, $88. AT BENDEL'S BAILEY/HUEBNER, NYC.

NEW IRISH OVEN-TO-TABLE CASSEROLES, BELOW, WITH HANDY LIDS THAT COVER SNUGLY AND, WHEN INVERTED, CAN BE USED TO BROIL, BAKE, AND SERVE FOOD. RUSTPROOF CAST-IRON BOTTOMS, TWO CHIP-RESISTANT LAYERS OF PORCELAIN; IN WHITE OR BROWN. 1 1/2-QUART SIZE, $36; 4-QUART SIZE, $53. WATERFORD IRON FOUNDERS, AT CRATE & BARREL, BOSTON MA AND CHICAGO IL.



bloomingdale's Gourmet Gravure

"Our store has 'ready-to-wear' food. Now we want 'couture' food as well," said Pamela Krausmann, creative director of Bloomingdale's Food Division, NYC. Among Pam's innovations is a newsletter, "Gourmet Gravure" (logo, above) telling about new food products from both famous and obscure epicurean masters. For special foods, Pam is working with top French cooks: Three-star chef Alain Chapel of Lyon will fill one hundred jars with limited-edition jams of pêche de vigne, mirabelle plum, apricot, strawberry; $12 each. Famed restaurateurs Jean and Pierre Troisgros have had their favorite cooking oils—walnut, hazelnut, grape seed, sunflower—pressed and bottled for the store, plus two mustards, a vinegar.

WHAT'S IN STORE –

the best of spring...

at stores across the country. Choose the best of spring with the help of February VOGUE. Select pieces to build a wardrobe that works for the way you live now. The stores whose phone numbers are listed below have planned special events throughout the month. Watch for local advertising and call your store for more information.

L.S. Ayres & Co.
Indianapolis
The Fashion Office
317-262-2525

John Baldwin, Inc.
St. Petersburg

Balliet's
Oklahoma City
Wilma Lea
405-848-7811

Dayton's
Minneapolis

Nan Duskin
Philadelphia
Kay Murray
215-567-1700

Frederick & Nelson
Seattle
Special Events Office
206-682-1262

Frost Bros.
San Antonio
Personal Shopping
512-226-7131 x 272

Harzfelds
Kansas City
Barbara Wilkey
816-421-2900

Higbee's
Cleveland
Nancy McCann
216-579-3332

Jacobson's
East Lansing
The Fashion Office
517-351-2550 x 244

Liberty House of Hawaii
Honolulu
The Fashion Office
808-941-2345

I. Magnin
Beverly Hills
Doris Fields
213-271-2131

I. Magnin
San Francisco
Today's Agenda
415-362-2100

Marshall Field & Company
Chicago
Special Events
312-781-4482

Meier & Frank
Portland
The Fashion Office
503-227-4411

Montaldo's
Charlotte

Rich's
Atlanta
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404-586-2551

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Public Relations Office
713-759-1111

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TASIS Greece
Newest TASIS campus opened September 1979 in affiliation with Hellenic International School. Located in residential Kifissia only 10 miles from Athens. Coed, day K-12, boarding 7-12.

SUMMER PROGRAMS

TASIS England Summer School.
Six week summer session offering credit courses in all academic disciplines. Workshops in art and theater. Soccer sports camp. Coed, age 12-19. Trips throughout Great Britain.

Le Château des Enfants
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COACHING GREATNESS

(Continued from page 248)

Kirov theater—Natalia Makarova, Mikhail Baryshnikov, and Valery Panov—Tchernishova came to the United States after leaving the Soviet Union forever. The reasons for her emigration are similar to those of her famous colleagues: the dulling routine in Russia; the absence of any prospect for experimentation; the deterioration of training at the Vaganova school—well-known here owing to the distribution of the film *The Children of Theatre Street*—where Elena trained and which graduated such legendary dancers and choreographers as Pavlova, Nijinsky, Fokine, and Balanchine, as well as a number of today's important young ballet stars.

"I am too inquisitive by nature and love challenges, without which life is inconceivable. Ballet in America, with its fantastic intensity, is a daily challenge," remarks Elena. "Experience is our treasure which we must wisely invest. It is impossible to do so in Russia, because there the choices are imposed."

Elena came to New York with a huge stock of balletic expertise: She'd studied for nine years at the Leningrad ballet school named after Agrippina Vaganova, the former "variation queen" of the Imperial Maryinsky who, after the Russian Revolution, reconstructed Russia's balletic legacy into a logically structured, scholastically equipped discipline. There followed: work at the Kirov theater; an apprenticeship to Leonid Yacobson, then the *enfant terrible* of Soviet ballet, whose most brilliant experimental ballets were repeatedly banned by the party censor; collaboration with the extremely gifted young choreographer Igor Tchernishov, whose balletic innovations were in as much disfavor as Yacobson's. Teaching and coaching in Odessa followed; and graduate study in choreography at the Moscow Theater Institute resulted in a dozen ballet numbers staged by Elena in various cities from Moscow to Odessa.

As to her own creative compositions, Elena considers them a natural extension of her teaching, toward which she gravitated while still at the Vaganova school. "Ideally, a teacher must be a choreographer, must know how to string movements in sequence. I structure the first half of the class at the *barre* in such a manner as to prime the dancers' muscles and prepare them to undertake difficult movements. During the second half, I formulate 'choreographic sentences' out of context in balletic text. The form of these is dictated by the music's logical progression."

These "sentences" are in essence scrambled choreography—whether they be quotations from classical ballets or new combinations. While seeming to be balletically in surrealistic disorder, they are nonetheless governed by an intrinsic logic.

Elena derives this logic from the Vaganova method, which aims at painstakingly and consistently developing all the dancer's muscles and gradually conditioning the body to all the particulars of classical dance, from the simplest to the most complex. "I consider the Vaganova method perfection. It is based on the natural development of the body, on its natural physical responses which then need only to be skillfully guided.

"Ballet technique continually perfects and enriches itself, and new elements are introduced of necessity. Take Vaganova's exercises for children. I first inverted them in Italy, where I began giving these exercises to children lying on the floor in order to ease the strain on their underdeveloped muscles and soft bones. Taxing these may be dangerous, for children have not yet learned how to distribute muscular weight. On the floor, they appear relaxed and assimilate the movements correctly."

Vaganova's teaching requires dancers to compete in a sort of long-distance running race, covering nine years. In America, young dancers must cover the same distance two to three times faster. In three years, the dancer's torso must command all the grammatic assets of classical dance. Naturally, Elena had to adapt the Russian method to local needs. "The very *allegro ma tròppo* tempo of American life precludes the slow and laborious Russian process," Elena says. "This acceleration is visible in the way American dancers master instruction or correction. They grasp quickly and concentrate deeply. Their physical traits, as a rule, differ from those of the Russians. The muscles of Americans are

> "Ballet in America is a daily challenge"

longer. Their legs are longer and their bodies are generally athletic. It is no surprise that it is easier for them to turn and jump and execute virtuoso combinations in an accelerated style. American dancers have beautiful lines. It is a shame to spoil them. For this reason, I have abridged Vaganova's exercises which frequently develop legs to the detriment of beautiful line.

"But, as a rule, our merits are extensions of our shortcomings. The American execution of movement is too athletic. Movements are performed like mechanical tasks assigned to the body. From the point of view of the Russian school, American legs are not generally resilient. They do not possess the pliancy which gives dance *cantilèna,* lyrical continuity. And that is a shortcoming I am trying my best to eradicate."

Elena did not arrive at these conclusions immediately, but only after hundreds of classes in different schools and dozens of rehearsals with ABT principals such as Natalia Makarova, Cynthia Gregory, Gelsey Kirkland, and Martine van Hamel. "From the earliest years the Vaganova school teaches how to feel muscles moving, their tension and malleability. In a sense, each *pas* is filtered through oneself and is acutely sensed. This is a matter of 'emotional involvement' and, in the final analysis, provides movement with emotion. Americans do not have this tradition. They are more apt to count the measures rather than allowing their bodies to conform to the music. Without *cantilèna,* which is the basis of the Russian choreographic *bel canto,* there is no romantic style motivating its formal elements. Furthermore, Petipa's ballets are story-oriented, they are theater whether the ballet is *Swan Lake* or *La Bayadère;* and no matter how symbolic they are, the audience must be emotionally drawn into the plot. This can be achieved only by overcoming the formalism of the classic grammar. The importance lies not in count-

ing measures but in listening to the music and filling the musical phrase with dance, identifying with it."

This is the practical and esthetic program of Elena Tchernishova, teacher and coach—a program to which she subscribes in her work with beginners, mature artists, and ballet stars. During the last two years, Elena was a private coach to Natalia Makarova and helped her restore her balletic shape after the birth of her child, André-Michel. She was coaching Makarova five hours a day, sharing with her all the troubles of that time.

For Elena, working with Makarova has been "extremely exciting." And, she says, "The more I help her to cope with her shortcomings in class, the more I understand my own possibilities and limits as a teacher."

What is the difference between working with Makarova and working with Baryshnikov, to whom Elena gave classes several times?

"Both are great artists and astounding professionals; but they are absolutely different. In class, Misha is a far cry from being spontaneous, which is Makarova's forte. His is a rare example of a naturally gifted body, endowed with ideal coordination and ideal schooling. His muscles are so conditioned that they never depend on his frame of mind. He always knows how to manipulate his muscles and keeps them under permanent control. In class, I merely have to help him to get them warmed up. Without being corrected, his utterly conditioned body works properly by itself. I think he is less emotionally involved in dancing than Makarova. That is why he never lets his control slip away. His coordination is so rare that if he had never been taught to dance, he somehow would have become a perfect dancer."

The future of ballet in America is assessed by Elena not only in the growth of its various styles, but in the triumph of the classics. If Balanchine was able to create neoclassic ballets in America—and his style reflects the modified legacy of Petipa—then why not now return to the source and polish the pure nineteenth-century classics, show the Kirov glory at its prime? This is the great challenge for Elena. "Nowadays, when the number of talented dancers is greater than that of choreographers doing original works, dancers' interest turns to Petipa's classics. They are in no way obsolete, for they allow the dancers to realize their professional and emotional potential.

"I realized this when working with Mikhail Baryshnikov on his version of *Don Quixote*. I worked with him as an assistant for his *Don Quixote* production at ABT and, in a way, we shared our obligations: he restaged and revised Petipa's and Gorsky's versions, while I worked with the principal dancers, soloists, and the corps, trying to teach them how to reproduce both Petipa's classical style and the so-called Spanish flavor in character dances. The most remarkable thing about Misha as a choreographer was the way he danced all the parts of this ballet in front of the company. He did it with such artistry and gusto. The excitement generated by Baryshnikov's professionalism and artistry literally motivated the ABT dancers to work with incredible enthusiasm. Indeed even in this sphere I believe the green light shines for Baryshnikov, the incomparable classicist. For Baryshnikov, who is imbued with the traditions of the Russian school and style, restoring the ancient legacy is a goal in sight.

"Petipa's classics are not at all museum pieces, if new vitality and contemporary psychology are breathed into them. Aside from the pure plastique beauty of their form, audiences can also share their emotional wealth. The question lies not in how to fill these forms, but with what." ▽

ELENA ON COACHING DANCERS:

NATALIA MAKAROVA: Natasha's body is very "suggestible," so she depends on the warm-up before the performance. I try to vary the exercises according to what she will be dancing: If it's a classical ballet—let's say, *The Sleeping Beauty*—it must be a strict Vaganova class, as we were trained in school, to help her find balance in her arabesque, in pirouettes. If she is dancing *Giselle*, I will give her more liberty with a lot of jumps, I will put more *pliés* and *demi-pointe* work in the exercises. And for a modern ballet, I will give her a "square," almost gymnastic, class, with a lot of *port de bras*.

GELSEY KIRKLAND: She works so hard—every day she tries and tries, say, the same two steps, turning her head and holding her arms here, or here, or here. . . . She will do that for three hours. She never likes herself. So I try to be quiet—I don't push her and break her. You know, she really doesn't need technical corrections because she already has such perfect technique; with her, I work more for style, on pantomime and acting.

MARTINE VAN HAMEL: Working with Martine is not quite so complicated. Every correction I give her for style, for expression, for technique—she remembers everything. Even if I have only one rehearsal with her before a performance, it will look different on the stage.

ANTHONY DOWELL: He is very malleable, like good material in your hands. He takes everything from you, every correction—so you must be very careful with him. If a teacher were to give him a bad correction, it might show up on the stage.

FERNANDO BUJONES: He is very pleasant to work with, but he takes from you exactly what he needs—you can't completely change him unless you can first convince him that you're right.

MIKHAIL BARYSHNIKOV: His coordination is so rare that if he had never been taught to dance, he somehow would have become a perfect dancer.

ALEKSANDR GODUNOV: He's very clever, he has a good eye—he understands exactly what you want from him. In class, I try to get him into good shape, to make everything cleaner and faster. I change his arms—they were a bit too dry and too straight—and make them more classical, softer, more impressionistic. You know, as a dancer, he's not one color, not black or white, he's in between, so he can do many different kinds of roles—classical or dramatic, or macho, or modern.

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THE ATHENEUM

(Continued from page 251)

was too varied, and its intellectual tradition too independent, to permit that.

So New Harmony, in the person of Historic New Harmony's president, Ralph G. Schwarz, went to Richard Meier. What resulted is a building that has become not just a service structure for the rest of New Harmony but a major tourist attraction in itself, a building that would be a significant architectural event anywhere but in the midst of fields beside the Wabash seems nothing short of remarkable.

The Atheneum—which was named, incidentally, for a learned society in the New Harmony of old, not for any educational function—sits starkly atop a podium of earth in an immense open field at the edge of town. Its site is beside the river where New Harmony's settlers arrived to begin the town's unusual history, so it has been a point of arrival, a landing, from the beginning. To one side is the gently flowing river, and to another is a cluster of small cabins that begins the town's collection of restored buildings. The site, not incidentally, bears certain resemblances to the plot of land in the Paris suburb of Poissy in which Le Corbusier built the Villa Savoie, the house of 1929 that remains one of the greatest achievements of twentieth-century architecture; the Villa Savoie has always been Meier's chief influence, and here that attempt to create a set of variations on its themes that runs throughout his career seems to have more appropriateness than ever before.

The Atheneum is an active, even intense, building—there are curving sections and angled sections and boxes and freestanding walls, and they do not come together to create any simple shape or even any single set of shapes. The overall sense is of an object that is unified more by materials than by form: the cool, glistening surfaces that cover each section pull the structure together and deny the differences, the clashings, between the forms.

It is as if Meier were taunting chaos with this white machine and then, as if to show his control, stopping just short of total disorder. The effect of this daring gesture, ironically, is to create a sense of dramatic, even powerful calm. It is a catharsis—we feel that all of this energy, all of this intense activity, has been tamed by the architect, and tension relaxes.

The building has a number of functions. It is a ceremonial center for the town, an information center, a symbolic beginning for tourists who make their pilgrimages through the old streets and, to a limited extent, a conference and meeting center. The functions are treated sympathetically by the design, but not with great passion; it is clear that Meier is more interested in making certain points about architecture than he is in giving total service to the building's program. Hence, there is a circulation system far more elaborate than necessary—a set of ramps rising through the multistoried center of the building, plus a number of metal stairways dramatically hung on the exterior. Exhibit spaces are tucked in where they fit, rarely seem to be major destinations in themselves but are way stations on the great procession through space that this building is.

> "All of this energy . . . intense activity, has been tamed by the architect"

It is all far more elaborate and, at $1.8-million, more expensive than necessary. But it works superbly. Visitors enter into a small lobby, with glass walls offering views across the fields and back to the riverfront; from there they move up the ramps through a succession of high and low spaces, most of them skylit, to exhibit areas and to a large theater, where a somewhat over-dramatized film about New Harmony's beginnings is shown. From there it is out to balconies and terraces, and then the exit, which with considerable drama is down a long, narrow exterior stair, so shallow it is almost a ramp. It is brilliantly sited just in line with the row of log cabins that marks the start of the New Harmony restoration, so the stair propels the visitor into the town, full of the Atheneum's energy.

The sharpness of the Atheneum confers a kind of crispness on the older buildings—it has the ability to make them seem more real, not less real, when it is juxtaposed to them. New Harmony is something of a mélange of architectural styles—there is an excellent Victorian main street, for example, erected long after the heyday of the utopian community. There are a school and a gas station and a bar, and real people throughout the place doing real things. The decision to build in a modern style is appropriate, then, to the town's condition—this place is no museum, for all its historic structures, and it is no Disneyland, either.

But the choice of this particular style is worth pondering for a moment. The modernist tradition within which Meier's buildings fall has little obvious connection with this town, or with the architectural traditions of the Midwest, so it is no surprise that the style is at first startling. But modern architecture is very much in the tradition of utopianism. It was conceived by Le Corbusier, Miës van der Rohe, Walter Gropius, and others to herald a new era; they believed fully that the twentieth century would be a new time, with new technology bringing the good life for all; and it followed from this that they had no qualms about the ability of man's physical surroundings to alter and improve society.

The Harmonists and their successors at New Harmony held similar beliefs. They, too, felt that the making of an ideal community was not only desirable but possible, and saw it as their urgent mission. Today, we tend to find the notion of society's perfectability to have an air of naïve charm more than anything else, but it was a dream deeply held throughout much of the history of this piece of land. In a sense, then, Richard Meier is not breaking with New Harmony's past by building with the stark whiteness he has chosen—he is embracing this past with an earnestness that suggests that his predecessors among the utopian makers of New Harmony were his true comrades. ▽

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PERSONAL

What's your love: food or men?

Why one woman is more often seduced by a cheesecake, ensnared by a pâté

BY NANCY BRYAN

As I was sneaking off to a clandestine rendezvous at the bakery the other day, I realized with a sense of shock that my involvement with forbidden food is not only as intense as any human love affair I've had but far more compelling as well. In fact, this unremitting Siren Song ensnared me long before I had any explicit interest in sex; and it still has me in its grip years later.

As we're all too well aware, "falling in love" can't withstand the passage of time; in all marriages, torridness cools to indifference. Yet there is one consuming relationship in which my passion is as untamed and my desire as keen as ever: my love affair with Sara Lee cheesecake, Baskin-Robbins ice cream, my bakery's Bavarian chocolate cake.

It amuses me to think of the many parallels between these lovers and the human rakes I've known. Neither kind "is good for you," both "mess you up," one in head, one in body; both are nearly impossible to "get over." In fact, both relationships are noted for the pain they entail. Whenever I've had anything to do with selfish men, after everything was over, only the pain remained.

I almost laughed out loud when I realized what my weight doctor was asking me to give up was none other than the lover for whom I have the greatest passion, to endure—on my own volition, no less—the death of a magnificent masochistic relationship. I can't endure the thought of never seeing another Boulevard Bakery Bavarian chocolate cake again, just as I once thought I could never endure not seeing A____ or B____. I could never initiate the breakoff between myself and refined carbohydrates; the emotional repercussions would simply be too great. After all, who was with me throughout my graduate-school career comforting me during every adversity; who accompanied me most intimately through my pregnancies, padding me with insulation from reality; who helps me every Friday night as the din of children rises to its weekly peak? For me to give up such a devoted, constant, preying companion would require greater strength than I possess.

To an overeater, the prime purpose of eating is excitement, seduction, escape to elsewhere, and more. The gleeful anticipation of consuming an unspecified number of brownies or chocolate-chip cookies comes to my mind fraught with odors and half-shrouded desires that seem stronger to me than thoughts about what will probably happen tonight in our bedroom after the late news. (When I'm actually *doing* the eating—as opposed to anticipating it—the element of legato, of savoring, of pleasurable delay disappears entirely. I regret to say, in fact, I find myself wolfing down the food as if I had been given a deadline for its disappearance.)

A myriad of convoluted moral questions is posed by my overeating habits, which has forced me to confront the darker side of my human nature more frequently than I find entirely comfortable. One immediate, atavistic reaction that food always engenders in me is a shocking selfishness, a sort of territoriality or jealousy: I would be no more reluctant to share my husband than I am unwilling to permit someone else a bite of whatever delicacy I possess at a given moment.

Sometimes I console myself with the reminder that although Gluttony is one of the Seven Deadly Sins, it isn't even *mentioned* in the Ten Commandments. But, just as I wouldn't want an outsider watching me making love, I would have an equal aversion to anyone's observing my eating a Twinkie, a brownie, a doughnut, or any of those items that to me are truly obscene in their allure. The furtiveness and sense of shame others associate with sexual guilt are for me intimately bound up with enjoying my forbidden pleasures.

The real issue, of course, is promiscuity; the word still has a residue of moral dread left over from high school. But it's true, all right; like Emma Bovary, I'm married to my three boring meal-time meals; with junk food, I'm having a forbidden, adulterous affair. With respect to food, I'm a nymphomaniac wishing I were a *Hausfrau.* According to conventional wisdom, "loose women" enjoy excessive quantity only at the sacrifice of overall quality. What could be more like me and my over-frequent eating?

Why, once I've had a peak experience of *crème caramel* at La Chaumière or someone's marvelous pâté or a slice of delicate prosciutto or three dozen butter cookies or a whole chocolate cake or a box of forty Reese's peanut-butter cups—why can't that experience be sealed within my brain to be replayed in memory instead of my having to do it all over again? Since many of my escapades have made me sick by the time they were over, why can't the sick feeling come to the fore when my cravings begin tugging at me again? Why can I remember the sickness only when I'm in the midst of it again?

I see an addict's need constantly to repeat compulsive acts as somehow the shoring up of a friable reality—but why can't I have a visceral sense of what I'm getting myself into, yet one more time? I'm sure Emile Zola's Nana asked herself the very same question, perhaps many times. ▽

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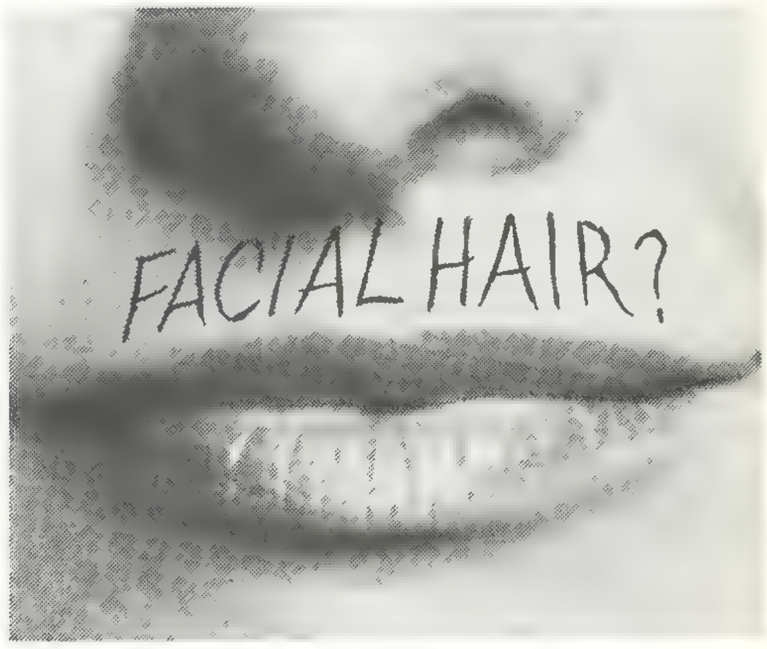

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COURAGE

(Continued from page 252)

Interesting!

That detachment is also a clue to the proper relationship between a person and a fear. The courageous shove the fear behind them, out of their way. The cowardly push their fear in front of them, like a note from home, an excuse from the scheduled activity.

Now I realize that I have not made it clear that courage is not fearlessness, and that anyone who has no fear to push around is insane or drunk or under the influence of very strong drugs. During the 'sixties a lot of people died from fearlessness, people who were not afraid, for example, to jump from a tall tree to the ground. Fears can be very smart and useful, in their proper place. The clue, for me, to their proper place, came from philosopher Paul Tillich's stress on the phrase, "in spite of," his assumption that in every act of courage, one is acting in spite of fear or doubt or despair.

What in-spite-of means to me is that I, a walking gallery of fears, am not excluded from the possibility of courage, that I am still in the game. That's just swell. On the other hand, I strongly resent the loss of fear as excuse. I resent being stripped to the brutal bald choice between courage and cowardice. What's left is the option of learning to tolerate the discomforts of fear, doubt, despair, and as one who must start from scratch—as a person who has never sat the whole way through *Psycho*—I pass this option on with all due awe at the task.

How does one build a tolerance for fear? According to the world's wisdom, the answer is to walk right into it, to step into the center of it, like yogis onto the coals. In Western culture, we say: Get back on the horse. In the East, they honor the step as a *practice*, no less, and in the Tantric school of Buddhism, give it a name, *chöd*. According to Peter Matthiessen's *The Snow Leopard*, a record of his two hundred fifty-mile trek across the Himalayas, the instructions for *chöd* from one lama to a disciple were "to embrace all that he most fears or finds repugnant, the better to realize that everything in the Universe being inseparably related is therefore holy."

The lama meant "embrace" literally: *chöd* might require "sitting on a corpse or in a graveyard in the dark of night," which makes one want to be a bit fussy in choosing one's fears. Matthiessen borrows the instructions: "Since trusting to life must finally mean making peace with death, I perform some mild *chöd* of my own, forcing myself to look over the precipice whenever I can manage it."

To fling your gaze down a precipice, your stomach lurching after it, for the sake of diminishing fear is an illustration of courage as the fair bargain you make with curiosity, the risk for the gain. Flipping around and facing what's gaining on you, turning on the light when you suspect there is something hiding in the dark is another part of the essence of courage. It has something to do with getting it over now rather than drawing it out. It has to do with a low tolerance for suppression—for the constrictions, inhibitions, the compromises of cowardice.

The assumption is that it's better to know than not to know. There's also a faith that one will be able to stand the knowing. There are limits to how much one can know consciously, how much the brain will allow in before it skitters away and shuts down. People suffering from trauma commonly go through a stage of denial. People living with overwhelming dangers, Bruno Bettelheim has written, if they become convinced they are helpless, stop thinking about the dangers. According to a Yale psychiatrist, Robert Jay Lifton, all of us living with the constant dangers of nuclear catastrophe suffer from a similar mass "psychic numbing." These dangers, we say, are "unthinkable." As our brains bolt at the prospect of our own deaths, we blank out at the prospect of the death of life. "We live on images," Dr. Lifton writes in his recent book, *The Broken Connection* (Simon and Schuster), and "we are haunted by . . . the imagery of extinction."

I think about a syndrome I have noticed in myself and labeled "eye-bounce." It is brought on by certain words, certain images. "Nuclear," for example. I see the word "nuclear" and I become like a Victorian lady surprised by a flasher—I am desperate to find a safe place to put my eyes. "Radioactive"—same thing. "The Dollar." "The Ayatollah." Eye-bounce.

"Rather than experience anxiety," Dr. Lifton writes, "the mind constricts."

Psychic numbing, and the resultant "moral and psychological inertia," is a survival mechanism of sorts, but it is probably as antithetical to survival as the self-paralysis of a small animal caught by a larger one. Beyond awareness means beyond control. These haunting fears, these indigestible images collect in the bottom of the mind as subliminal dread and push us from below. The movements are visible if not the impetus. The direction is towards the safe thing, the sure thing, towards protection rather than expansion and innovation. Towards the comforting and away from the difficult. Eye-bounce.

As numbness insulates us from the terrors, it wraps us inseparably with those terrors. Like mummifying, it cuts down considerably on one's freedom of motion.

To move in the direction of awareness—the suggestion implicit and explicit in Dr. Lifton's reasoning—is to invite discomfort and to risk despair, is a courageous act. It must be taken as an article of faith that every step towards knowing, and every act taken to disprove helplessness, will be experienced—be it ever so ultimately—as a relief.

The trouble with the timid is they are not good at faith. They expect nothing good from themselves. They foresee themselves buckling under pain, going mad in fear. They can't count on themselves. In fact, they don't *count* themselves. Votes are taken—right or wrong, this opinion or that—and it is only the Important Other's opinion that has weight, that counts. One's own perceptions, intuitions, responses—reality readings—are disregarded as so much static, instead of being taken seriously as one's self itself. Cowardice is really self-betrayal—that's the shame of it.

The phrase "Emperor's new clothes" is twice in my notes, I suppose because the story is so bold an illustration of what people do to themselves to avoid being left alone with the evidence of their eyes. They would rather delude themselves, blind themselves, believe they are wrong, crazy, have bad taste, are bad, than to see—simply, lucidly, innocently—what is there. The little boy in the story could see and speak freely from innocence: big deal. To see and speak from innocence with an awareness of consequences is courage. "Einstein was an innocent man," Isaiah Berlin wrote in a recent essay. All innovators, artists—anyone who dips into the unknown for supplies—have this willingness to be naïve, enthusiastic, optimistic. ("Don't be cynical," a stranger once said to me. "Cynicism is too easy." Cynicism is the attitude that takes no chances.)

> "Cowardice is small quarters: it cramps one's style. Courage is breaking out—it is such a relief"

The courageous, far from feeling threatened by the evidence of their eyes, are deeply reassured to have this valuable source of information. They have a habit of self-consultation and are in constant communication with the data center in themselves—the stomach, or the back of the head—that compiles and analyzes the reports of what's going on Out There. The courageous take these reports as seriously as . . . well, as seriously as an eyewitness bulletin, even though the eyes are only their own. They use these reports to map the world and to make their singular way in it.

Where do they get their nerve?

Early doses of strength are unquestionably a tremendous advantage. I have been skimming an informal study of the childhoods of four hundred outstanding people, *Cradles of Eminence* (Little, Brown). In those childhoods are courage-breeding conditions. The researchers, Victor and Mildred G. Goertzel, noticed "strong tendencies" in the families of the four hundred "to build directly on personal strengths, talents and aims rather than to assume that there is a large specific body of knowledge that everyone should possess." In other words, the child's personal authority was bolstered rather than subordinated to external standards. The lines of communication between her or his conscious mind and personal data center were respected, much trafficked, and built up (to extend this rush-hour metaphor) into major routes.

The families also tended to be "opinionative"—independent thinkers who valued independent thinking in their children as well as in themselves. The proof is in how few of the children were compelled to rebel against their parents, how many of them carried on their parents' principles. For example there is an incident from Jane Addams' autobiography, of a conversation between a very young Jane and her Quaker father. He was comfort-

ing her because she, unlike her playmates, was not totally clear on the issue of predestination. Her father empathized with her: "You and I do not have the kind of minds that will ever understand foreordination," he began. "But it really isn't important. . . . It is very important not to pretend to understand what you don't understand and you must be honest with yourself inside. . . . Mental integrity comes above everything else."

That's an extraordinary gift of strength, a confirmation that would last a lifetime.

But even the obverse—a frightened rejection of early personal idiosyncracies, individual responses—can be and has been overcome. My most recent lesson in courage took place at a rock and roll show starring Marshall Chapman, a lean, unadorned Southern woman, part Jane Fonda, part Mick Jagger. One of her songs was "Why Can't You Be Like Other Girls?"—the question that hounded her as she was growing up, along with a piqued "Whoever told you you could be you?" And there she was up on the stage, having the best time, to her own music, performing with that audacious energy of the untrammeled, unafraid self—a vibrant, triumphant answer.

(Courage is courage, male or female, but courage, unlike girlishness, does not aim to please. It is self-exposing, often isolating, aggressive. These are conditions not traditionally rewarded in women. They are now.)

Fortified by one's parents or harassed by them, after childhood, the only way to get some courage is to move in the direction of courage. In that direction are delicate negotiations with the scared creature in the pit of the mind. There is the slow accretion of evidence that one can trust oneself, the accumulation of fine layers of a sense of dignity—"the quality or state of being worthy, honored or esteemed." There is also friendship, which is in part a matter of giving and taking courage, a confirmation, a reminder of one's best self. And certainly, loving someone and being loved are mighty encouraging. For all this brave talk about trusting oneself, trusting someone else is a fairly daring and gratifying step. The new taboo against dependency is partly an antidote to unbalanced leaning, blind merging, and partly fear: dependency is dangerous now. Relationships aren't what they used to be, goes the new logic; separations are a way of life; separations are painful; therefore, dependency is wrong, weak, or sick. This isn't self-reliance—it's cowardice. It takes enormous courage to connect, to open the valve and hook up with someone else even for a moment. Talk about fear! Talk about leap! Talk about thrills! ▽

CLYFFORD STILL

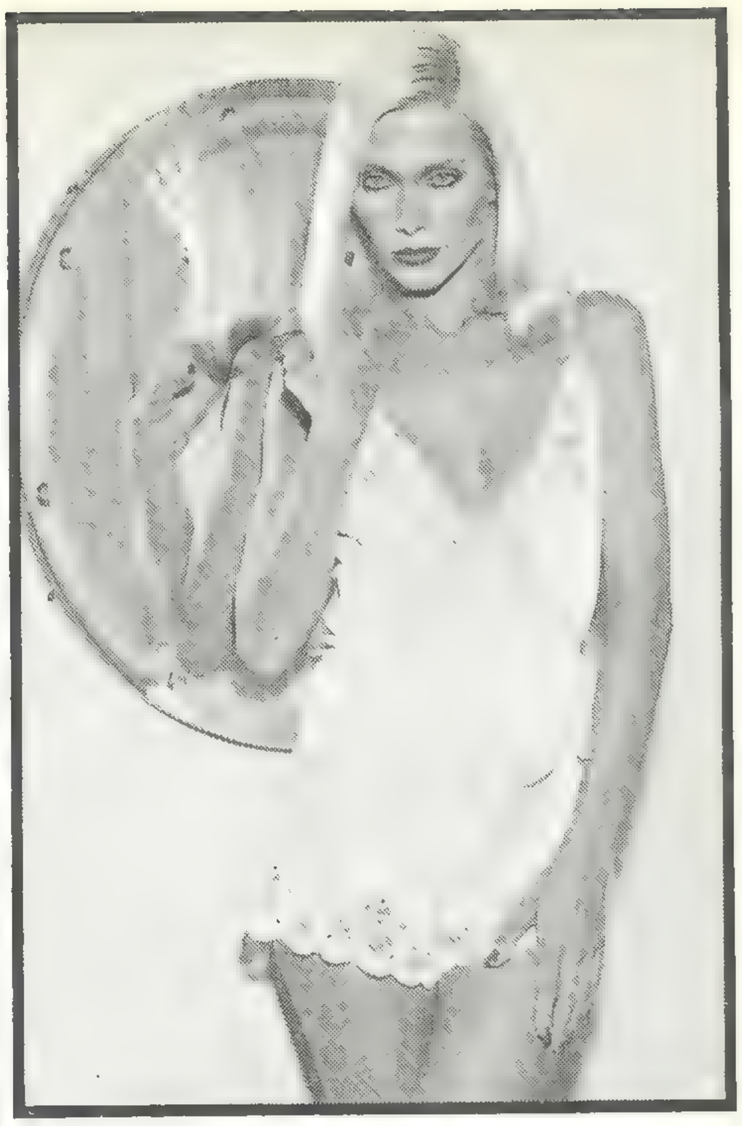
(Continued from page 254)

or analyze his work: "I will feed any man, give him a bed or my shirt," he has written. "But let him touch my work, my spirit, and his blood will be on his own hands. By this I assert that I am not nor will conceive myself to be a sum of parts. I say that I am, and will reinforce that point by stating every phase of that identity to the fullest and clearest extent."

These warnings were scary enough to put off most critics. When the artist warns that "praise and criticism are both dangerous winds and leave disturbing odors in the nostrils," the critic is caught between the devil and the deep blue sea. The work, however, is of such quality and originality that serious critics are forced to confront the question: Just what is so unique and moving about Still's paintings? To begin with, there is the fact that the painting is not, as the artist puts it, "a sum of parts." Still's decision to treat the canvas as a field to be divided into color areas was a direct assault on Cubist composition, which saw the canvas as a background to be filled up with forms that rhymed and echoed each other—forms that were individually less than parts of their sum. Because Still's forms are locked into each other as securely as the yin-yang contours of a picture puzzle, we cannot isolate one shape from another. The painting is an indivisible whole. As a pioneer of the "big picture"—the mural-format horizontal painting that is larger than the spectator's field of vision—Still explored the possibilities of the painting as environment. Controlling the entire visual environment gave painting the possibility of competing with architecture, on at least an equal footing, permitting the artist to engage the viewer's attention more fully than could the easel painter—whose painting was just another object in a room filled with visual distractions.

Trying to define Still's greatness, one is reminded of the Chinese saying that a genius is someone who can entertain two mutually contradictory ideas simultaneously. Still's unique genius is his capacity for synthesizing seemingly opposing qualities into a harmonious balance in which neither dominates: The slow rhythm set up by the patches of paint that seem almost to lap against the neutral beige canvas, as waves rush against a sand beach, counteracts the stasis of his color masses. The fine detail of his edges, where paint feathers out to nothingness, contrasts with the simplicity and vigor of the few large shapes he employs. The refinement of his palette is contradicted by the deliberately straightforward if not even crude way paint is brushed on or smeared on with a palette knife. Rawness is balanced by elegance, physical vigor by poetic delicacy. The savage impulse is restrained by civilized self-control: it's a system of artistic checks and balances. Color creates optical space as well as form; but the visible paint patch, with its sensual, tactile associations, refers constantly to the actual location of the surface plane.

As original and unique as his technique, Still's basic image seems eschatological and cataclysmic: a great conflagration of leaping flames and burning cinders or else an Ice Age flow of slowly moving glaciers, eroding surfaces and leaving fissures, gorges, or ravines in its path—the earth's crust scorched by fire or scarred by ice. It is an image of the Last Days familiar to students of Puritan theology. Disclaiming efforts to interpret his imagery, Still would certainly dismiss such associations as hogwash. Yet the power of his paintings depends not only on his invention of a new kind of pictorial structure and scale but on the capacity of his imagery to provoke profound associations with the great themes of religious art, such as the rage of Zeus, expressed by the natural catastrophe of thunder or earthquake, or the wrath of Jehovah that rained fire and deluge on man in Biblical times. ▽



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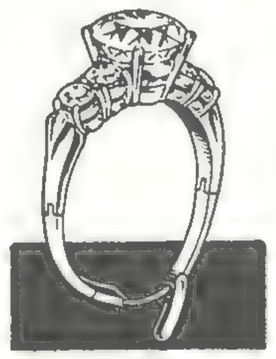

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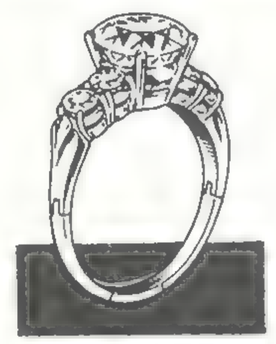

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HANNA SCHYGULLA

(Continued from page 243)

Hanna expresses surprise that Americans "get so much fascination with the movie." To her it is a particularly German, perhaps insular, movie, using a young woman as a symbol of Germany. Maria Braun pulls herself up from the rubble of World War II to a position of eminence in the revived industrial Germany. Her success and its precariousness are Germany's.

But the character of the woman as woman rather than as symbol is what is fascinating: Maria Braun is going to be one of cinema's legendary roles. She is devastatingly romantic and icily hard-headed, "passionate," says Hanna, "and then becomes very cold just by following her passion through." She is elusive, deliberately so. "I want always to bring something enigmatic to a role," Hanna says, "so people can fill in. You're revealing and concealing—that fluctuation. In the beginning as an actress," she remembers, "I was too much into wanting to find myself—who am I, who am I? This may be one of the reasons I had to stop."

"She's compared to Dietrich, Lombard, Harlow —that crowd"

Four years before *Maria Braun,* after her greatest success to date with the movie *Effi Briest,* Hanna dropped out. She'd been working at a killer pace. She didn't think what she was doing was good enough. She didn't completely like how success felt. "At first you take it for granted and then you're afraid that you might lose it and by being afraid you push yourself too much."

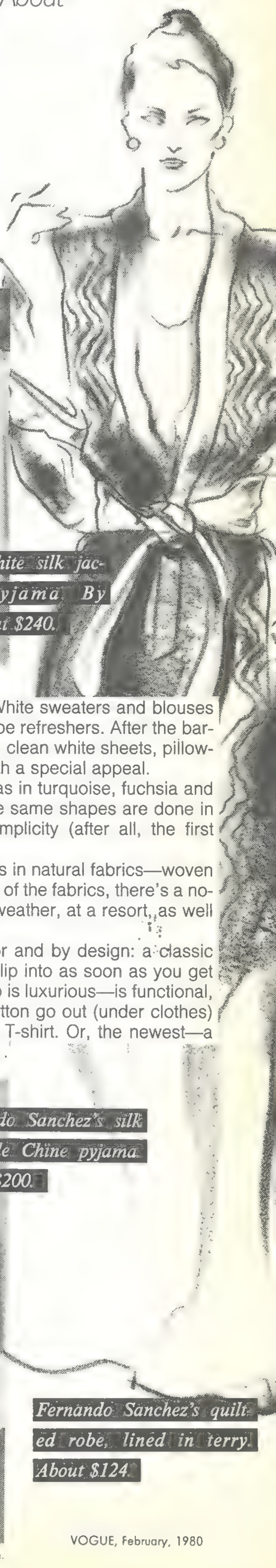
Over the next four years, she worked with children, hitchhiked through the American Southwest and along the Pacific coast, was free to clamber down to the Big Sur beaches, to head on impulse to Georgia O'Keeffe's house in New Mexico one day ("It was just one of those days when you're traveling through gold in the Indian fall"). O'Keeffe, because "I really like old age when it still is young and has all the fire going. I love to see that."

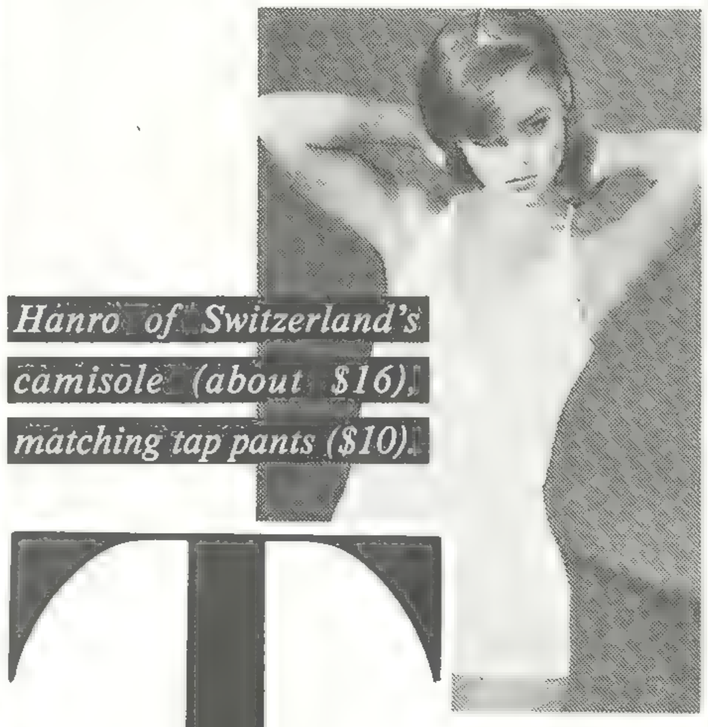
Maria Braun was Hanna's comeback movie, and now instead of trying to find herself, to pin herself down, she says, "I take a lot of pleasure in finding the strangeness of me turning into something else." She "switches between me just being me and then," she laughs, "into something that seems pretty strange to myself, but which is me." The cruelty of Maria Braun, for example—Hanna enjoyed the chance to "portray something more cruel than I usually did, to get more into the cruel feelings I have. I've come across the monsters I am, so I want to get them out too," she laughs. "I mean, not just keep them, like a secret Halloween party for myself alone. So I better show them. What is out is almost gone," and she laughs her delighted bubble laugh. —A.G.

FASHION NOW

What Our Editors Are Talking About

The return of white lingerie





Hanro of Switzerland's camisole (about $16), matching tap pants ($10).

Classic white silk jacquard pyjama. By Loré, about $240.

The surprise "color" of the year—white! White sweaters and blouses have become everyone's favorite wardrobe refreshers. After the barrage of rainbow colors: now, white linens; clean white sheets, pillowcases, towels. *And*—all-white lingerie, with a special appeal.

While slips, camisoles, and soft pyjamas in turquoise, fuchsia and platinum—are still going strong, when the same shapes are done in white, they take on an almost naïve simplicity (after all, the first pieces of lingerie you owned were probably white).

What makes the new white lingerie even more desirable: the best is in natural fabrics—woven and knitted cottons, luxurious silks. And, despite the obvious softness of the fabrics, there's a no-nonsense quality to them. They work—anywhere, anytime: in warm weather, at a resort, as well as being the "lift" you might want right now where it's still cold.

Inherent in these pieces is the versatility they offer—both by color and by design: a classic white pyjama in a silk crêpe de Chine or jacquard is something to slip into as soon as you get home, to spend the evening in, to sleep in. A white quilted moiré wrap is luxurious—is functional, too—lined in terry. A camisole and tap pants in shiny mercerized cotton go out (under clothes) and go to bed—with the comfort you get from sleeping in a roomy T-shirt. Or, the newest—a "sleep slip" that can be a nightdress or a slip. The options go on . . . .

Fernando Sanchez's silk crêpe de Chine pyjama. About $200.

Sami's white silk charmeuse "sleep slip" about $126.

Fernando Sanchez's quilted robe, lined in terry. About $124.

Hair, Didier Malige of Jean Louis David. Makeup, Quietfire. Stores, details, next to last pages.

J.F.K. LIBRARY

(Continued from page 249)

its views to Boston harbor exhilarating. The building is itself exhilarating—and this, more than anything else, justifies it.

We want to have romantic thoughts about John F. Kennedy, we want to be reminded of how grand those years were, of how full they were of a belief in better times to come. The nation associates Kennedy with a certain sense of soaring, a confidence in technology and its ability to assure the good life for all; apparently Pei, too, associates Kennedy with these things, and he has built his architecture around them.

> "This building hearkens back to an era of belief and confidence"

The glass box is the centerpiece of this effort; it is the heart of the physical building as well as the focus of the building's symbolic context. The box is 115 feet high, 80 feet long, and 80 feet wide, and its glass walls and ceiling are held in place by a space-frame truss, or gridwork of metal pipes. It is a glorious room—high and open, full of light and injected with a kind of taut, tensile energy. The room looks out to the harbor, with views to downtown Boston beyond: with its connections to the water and the city, it sums up many of the associations we have with Kennedy.

We are not permitted to go into the space directly upon entering the library; instead, we enter a lobby one level above. The lobby offers a tantalizing glimpse of the great glass room and the views beyond; but, instead of being permitted to move into it, we slip through a doorway to the side and downstairs to a theater where a film on Kennedy's life by Charles Guggenheim is shown. From there the visitor moves through a series of exhibits on Kennedy and his career. It is a sequence as ordered as any at Disneyland.

The exhibits, designed by the firm of Chermayeff & Geismar Associates, are handsomely put together; and they do not indulge in the cult of the Presidency excessively—as do those, say, at the Lyndon Baines Johnson Library and Museum in Austin, Texas, where the President's office in the White House has been reproduced at seven-eighths of its actual size, to macabre effect. These exhibits are somewhat more sophisticated: they include a few items not entirely complimentary to Kennedy, such as material on the accusations that he was a carpetbagger in his first Congressional campaign. On the other hand, when what appears to be every last letter, doodle, photograph, shirt collar, pen and desk implement of a single human being are preserved and placed on public view, a certain amount of discomfort inevitably arises: it is difficult, when looking at all of these pieces of a human life, to remain convinced that John F. Kennedy was indeed a human being. He is deified by this place, for all its attempts—unlike the Johnson Library—to be low-key.

But all is forgiven when one emerges from the exhibit area to the great, high glass pavilion. Here, monumentality and technological dexterity are united: the effect is not merely majestic, but energizing at the same time. What one undergoes here, in fact, is a movement from a set of literal images of John F. Kennedy to a purely figurative image, from an attempt to evoke the mood of a man by showing us pieces of his life to an attempt to re-create, in a purely interpretive way, his spirit.

I. M. Pei believes in modern architecture—not in the somber and austere way of the Bauhaus ideologues, but in a more earnest and practical way. He thinks the forms of modern architecture are beautiful, and he believes that they serve society. In this cynical decade—so long after John F. Kennedy's death that it is possible to imagine staff employees at the Kennedy Library who were no more than infants at the time of his assassination—one is tempted, at first, to consider this point of view as naïve. We do not believe in leadership, or in this country, or in the future in quite the way we did in Kennedy's time; and, when we manage to summon up some positive thoughts about the future, they are hardly a vision of technology and modern design bringing about a better society, as was so often expected in the years of the Kennedy Presidency.

And there is, in a sense, a bit of innocence to this building—it is earnest, and dramatic, and plainspoken, all at the same time; and a place cannot be all of these things and be completely calculating, too. But Pei is himself no innocent, as Kennedy was not: he understands what moves people, once they can convince themselves that they want to be moved. This building hearkens back to an era of belief and confidence; it knows what it is doing, and it knows where it is taking us—for, in the end, it is a testament to the ability of architecture, as much as to the ability of John F. Kennedy, to move us. ▽

VOGUE PATTERNS

Back views, yardages, details of pp. 290, 291.

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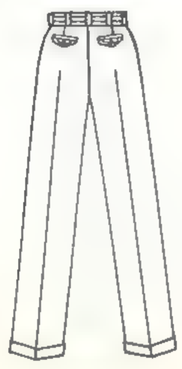

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When a woman is graduated twenty-seven years "late"

For this returning student, age wasn't the issue, flunking Physics was

BY TERRY WEEKS

In February of 1973, I became a matriculated student at Barnard College, after having "dropped out" for a period of twenty-seven years. During those years, I married a Columbia Law student (my reason for leaving Barnard after my sophomore year), had three children, and spent my days as a suburban "superwoman." But when the youngest child went to college and life had changed from the demanding daily routine of running a household, I started to think seriously of going back to school. I think that I had really always had it in the back of my mind and had a feeling of something unfinished. In retrospect, I see that I took the step with remarkably little foreboding.

After having received staggering numbers of forms, applications, questionnaires, etc., I was ready to register for the spring semester in November. The young students of today (and perhaps I did the same in the '40s) seem to handle the intricacies of registration serenely. Not so the middle-aged dropout. I was overwhelmed by instructions, numbers, and the ritual of getting registered. The initiated student knows that one must have a "packet" which contains everything germane to a successful registration: a blue card with housing clearance, a pink card from the bursar, a green card from the registrar, a yellow card from the office of student activities, a pale-mauve card from public relations, two grey cards from the Barnard and Columbia libraries, and a solemn white card from the chaplain's office. Without this packet there is no hope and, even with it, one must follow instructions with great precision, as the whole process is as complex as anything the Internal Revenue Service could devise. In any case, after several near-disasters, I was registered and ready to start classes.

There was only one problem. Under the extreme pressure of all of this heavy paperwork, I had misread the calendar in the catalogue and showed up for my first class, fresh, alert, with three new felt-tip pens, two days early. I sat alone in a dark and empty room in Barnard Hall, awaiting the forty other students and the professor of a modern theater course, which was to cover theater from Ibsen and Strindberg through Beckett and the theater of the absurd. Indeed, it was absurd when I realized the class started at 2:10 on Thursday, *not* Tuesday. So much for my first day of college.

I did get into the academic swing after that and found rewards and challenges along with terrible moments of stark panic and fear of failure. The students, my friends, were one of the great pleasures. I really gave little thought to the fact that my peers were half my age and younger than my youngest child.

The only exception to my feeling of agelessness was when I took a course in the Humanities entitled "The Concept of Death." As the title would indicate, it was a study of attitudes toward death: suicide, euthanasia, afterlife, etc. The texts were Kubler-Ross' *On Death and Dying*, Tolstoy's *Death of Ivan Ilych*, Thomas Mann's *Death in Venice*, and other appropriate readings.

As I sat and listened to eighty young women—and a few men—talk about death and dying I felt every one of my fifty years. Few of the students had experienced more than the death of a grandparent, and I found their attitudes excessively rigid and overly simplistic. When I expressed this later to the professor, she said that from her point of view having an older student in the class had given the course a new dimension!

"My husband cried at my commencement"

The younger students and I soon had the same problems and interests: classes, papers, mid-terms, finals, marks, and holidays. It had little to do with how many years one had happened to live. Perhaps owing partly to my lack of self-consciousness about age, I think that my fellow students did not dwell on it too much. As a matter of fact, one of my friends in an Italian course strongly recommended that I take more courses at Columbia because, as she put it, "you'll get to meet more boys." The ones who did mention age did so in a most affirmative and supportive way, saying that they wished their mothers would, or could, do the same thing. They often kept me going with their encouragement and help, the reverse of what one would have expected. I did notice, however, that I was always the one who was asked for a Kleenex. Perhaps, after all, I represented the mother figure, matriculated or not.

I enjoyed my days at Barnard; the classes, my work on papers, and reading in the library. The part that was by far the most difficult was studying to be done at home on weekends or vacations. It was an impossible problem to be home for the Thanksgiving weekend with papers due, finals coming up, and a family who were used to my attention and didn't see why anything was different now. I think this is a problem that the younger student (except, of course, the one who has a part-time job) does not face. Since I never took more than three courses in one semester, I managed, for the most part, to work in the library during the day and rarely took more than reading home.

As an English major and one who is totally unmathematical and unscientific, the most challenging—nay, terrifying—course that I had to take was physics. I had not fulfilled my science requirements when I was first at Barnard and though I tried desperately, even petitioning the committee on academic requirements, to be excused from fulfilling the requirement, it was to no avail. I was to be a well-rounded Barnard graduate. So I embarked on a History of Physics, known to the students as "physics for poets" and a course that was designed to be science for the unscientific. I think that, until I came along, it was impossible to know how unscientific an unscientific person could be.

I took my "science" the fall semester of what was to be my graduating year; and by then I had good friends with whom I had shared the toils and tribulations of such courses as Developmental Psychology, Dante's World, and Arts and the Vernacular. They were all more prepared for what was to come than I, having been exposed to such things as the New Math, calculus, and the like. I managed to get through the course, but on the advice of my fellow students took my first pass/fail, a decision I never regretted. When my term paper on "The Starry Messenger" was written, my final exam over, and a beautiful, wonderful "P" displayed on my record, I knew then the feeling that nothing was beyond my capabilities. This must have been what the Committee on Academic Requirements had in mind.

There were many experiences peculiar to me, or I imagine to any student of my age. I found that I was conscientious to a fault. I never handed in a paper late, took an incomplete or, for that matter, cut a class. I did my assignments to the last page and generally all the suggested outside reading. I am certain that anyone who decides to go back to college at middle age has a great awareness of how precious are the time and opportunities that present themselves. I was frequently mistaken for a teacher or staff member by the students and even by other staff members, and I had a bothersome recurrent dream that I was cleaning Milbank Hall and never got it done. Once I developed excruciating back spasms before a particularly demanding French exam and almost missed the final altogether.

My diploma is handsomely framed now and hanging in my bedroom, and it is easy to laugh at some of the memories of student life. When spring of my senior year came, I had my picture taken for the yearbook, attended both the baccalaureate ceremonies and commencement so that I could wear my cap and gown twice. It was a rare May day, all of my children came to see me get my diploma, and my husband was either so moved or so relieved to see me in my academic robes that he cried unashamedly. ▽

FASHION INFORMATION

GEOFFREY BEENE

Pages 226–227: *Left to right*: Black, bright yellow, a thin stripe of red—a wonderful strapless summer-evening dress, in silk. About $1,100. Bergdorf Goodman; Nan Duskin; Rich's; Balliet's; Frost Bros.; I. Magnin. Victor Carranza earrings. . . . His thin colored ciré raincoat—the hit of the collection! Here, in mauve over a soft, simple white-with-green blouse, green silk pants—an unexpected and very attractive way to look at night. Pants and blouse about $1,200. Coat about $380. Bergdorf Goodman; Nan Duskin; Rich's; I. Magnin; Bonwit Teller. F.B. Durland earrings. Omega belt. . . . New sweater-set dressing: in silk. Blue bias-striped cardigan and tank top piped in green, with a green-and-white skirt, piped in blue. About $1,800. Saks Fifth Avenue; Nan Duskin; Rich's; Frost Bros; I. Magnin. Earring and bracelet, Van Allen. . . . The raincoat in bright red with green piping; red harlequin-print silk blouse, red gabardine pants (about $1,200). Coat, about $360. Martha; Nan Duskin; Balliet's; Rich's; I. Magnin. F.B. Durland earrings. Rosemary Peck yellow sash. . . . Easy-evening sweater dressing in color: kelly/white/navy striped top; green silk pants. About $750. Saks Fifth Avenue; Frost Bros.; I. Magnin. Hartford Sterling earrings. Bracelet, Victor Carranza. . . . Another sweater-set take: his soft jacket in linen—red and lavender—over a red silk tank top and red silk pants. About $1,500. Martha; Nan Duskin; Rich's; Neiman-Marcus. Bracelet, F.B. Durland.

PERRY ELLIS

Pages 228-229: *Left to right*: A white linen suit—to set the mood. . . . The softest whisper-weight jacket in bluehint glazed organza over a linen camisole and soft mid-calf pants in pale-water linen. Silk jacket, about $130; camisole, about $60; pants, about $120. Ann Taylor; Saks-Jandel; Capriccio, Scottsdale, AZ. Robin Kahn bracelet. . . . His short rounded-shoulder jacket in pale-peach linen over a white linen gauze camisole, pleated pants in grey cotton twill. Jacket, about $130; camisole, about $60; pants, about $70. Saks Fifth Avenue; Pegasus, Philadelphia; Bullock's. . . . Signature Perry Ellis knitting—the strapless cable-stitch sweater—in pale yellow. Over his new-shape shorter skirt—a full-at-the-hip "farthingale" in pale-yellow linen. Cotton sweater, about $70; skirt, about $130. Henri Bendel; Caron Cherry, Coconut Grove, FL; Ultimo. . . . In shades of pale pink: the bateau-neck short-sleeve cotton sweater; wide, soft linen pants to mid-calf. Sweater, about $116; pants, about $120. Charivari, NYC; Balliet's; Janina, Westwood Village, CA. Belt by Barry Kieselstein-Cord. All shoes by Vittorio Ricci.

OSCAR DE LA RENTA

Pages 230-231: *Left to right*: In hand-painted silk taffeta, two of his short balloon-hem dresses—all-out delights of color! The first, with an oversized off-the-shoulder ruffle. About $650. Saks Fifth Avenue; Nan Duskin; Montaldo's; Lillie Rubin-South & West; Jacobson's; Joseph Magnin. Earrings by Ken Begun. Bracelet, F.B. Durland. Bullock's, Century City. . . . And the all-bare strapless dress, about $650. Saks Fifth Avenue; Nan Duskin; Montaldo's; Jacobson's; L.S. Ayres; Balliet's; Neiman-Marcus; I. Magnin. Bracelet, Ellen Designs for Robert Originals. Lord & Taylor. . . . The most romantic top: hand-painted silk taffeta print with full balloon sleeves, ruffles at the neck and wrist. With a blue silk waistband and pink silk taffeta skirt that falls unevenly—longer in back, shorter in front. Top, about $478; skirt, about $470. Elizabeth Arden Salons; Nan Duskin; Jacobson's; Sakowitz. . . . His extravagant harlequin-print skirt in hand-painted silk taffeta—long, full, held by a blue silk waistband. With a yellow taffeta blouse, gathered at the shoulder, ruffled at the neck and wrists in bright blue. Top, about $300; skirt, about $570. Lord & Taylor; Montaldo's; Martha, Palm Beach and Bal Harbour; Leonard, Houston; I. Magnin. . . . Color with dazzle: his small white rayon/cotton faille evening jacket embroidered in gold and worn over a bright-blue silk taffeta dress—sleeveless, ruffled at the hem and neck. Jacket, about $1,190; dress, about $450. Bergdorf Goodman; John Wanamaker; Lillie Rubin-South & West; Lou Lattimore (jacket, to order); Leonard, Houston. Earrings, Tess Sholom for Tess Designs. Henri Bendel. . . . The bicolor suit—a navy rayon/cotton faille jacket piped and buttoned in white over a white rayon/acetate crêpe skirt—with color: his shocking-pink silk taffeta blouse, soft-bow neckline. About $660. Elizabeth Arden Salons; Nan Duskin; John Baldwin; Maison Blanche; Jacobson's; Balliet's; Sakowitz; I. Magnin; Frederick & Nelson; The Room at Simpsons, Toronto. All shoes by Oscar de la Renta.

Page 136: Lloyd Allen. Bergdorf Goodman; The Union, Columbus, OH; Bullocks Wilshire. . . . Alligator Lacoste. Jacobson's; Rich's; Shillito's; Liberty House, Hawaii. . . . Adri. Sara Fredericks; Claire Pearone; Coury of Scottsdale, Scottsdale, AZ. Umbrella by Mespo. . . . Jane Charney for Drizzle. Bloomingdale's; Garfinckel's. . . . Ralph Lauren Western Wear coat, shirt, and pants. All, at Lord & Taylor.

Page 212: Skirt, silk shantung.

Page 213: *Center*: Rayon/fibranne skirt. *Far right*: Rayon/fibranne skirt.

Page 214: Geoffrey Beene also at Rich's; Zita, Milwaukee; Frost Bros.; Bonwit Teller. Ken Begun earrings. At Bloomingdale's. Man's tuxedo, Yves Saint Laurent Rive Gauche.

Page 215: Oscar de la Renta also at Lillie Rubin-South & West. Earrings by Ken Begun at Henri Bendel.

Page 216: All jewelry by Bonwillum Designs. Menswear by Giorgio Armani.

Page 217: *Left*: Geoffrey Beene also at Zita, Milwaukee, WI; Joseph Magnin. Joseph Mazer necklace. Danskin navy sheer tights. Geoffrey Beene shoes.

Right: Earrings, Barbara E. Raleigh Designs. Spring Street Enamel Gallery, NYC. Bracelets, Ken Goldstein for LaCrasia.

Page 218: *Left*: Geoffrey Beene also at Nan Duskin; Harzfeld's; Sakowitz. To order at Marshall Field's. Earrings, Ellen Designs for Robert Originals. Bracelets, Ken Goldstein for LaCrasia. . . . *Right*: Calvin Klein also at Higbee's; Balliet's; Sakowitz; Liberty House of Hawaii. Earrings by Bonwillum. Bonwillum bracelets.

Page 219: *Left*: Geoffrey Beene also to order at Marshall Field's. Shashi earrings. Bracelet, Bonwillum. Shoes by Charles Jourdan. . . . *Right*: Oscar de la Renta also at Lillie Rubin-South & West; Amelia Gray, Beverly Hills. Charles Jourdan shoes. *Far right*: Man's suit by Fragile.

Page 220: Calvin Klein turnout. In stores April. Also at Eaton's *(Continued on page 304)*

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FASHION INFORMATION

(Continued from page 303)

Canada. Marsha Breslow for A&M Breslow earrings. Bracelets, Esther Gallant. Lord & Taylor, West Palm Beach. Calvin Klein belt.

Page 221: Halston shoes.

Page 222: Oscar de la Renta also at: Montaldo's; John Baldwin; I. Magnin. Earrings, Isaac Manevitz for Ben-Amun. Bloomingdale's; Ultimo.

Page 223: Anne Klein also at Frederick & Nelson. Earrings, Ellen Designs for Robert Originals. Henri Bendel; The Vogue Stores, Flint, MI; Battelstein's; Robinson's, California. Baume & Mercier watch. Belt by M.E. Designs. At La Chemise, Minneapolis.

Page 224: Bill Blass dress also at Frost Bros. Bracelets, Donald Stannard. Danskin panty stockings. Ungaro shoes. Man's tuxedo, Saint Laurent Rive Gauche.

Page 225: Geoffrey Beene also at Jacobson's. Necklace, Tess Sholom for Tess Designs. Pancaldi/Walter Steiger shoes. Importique Shops, Miami.

Page 232–233: Earrings, Capri jewelry. Shoes, Beene Bag for Andrew Geller.

Page 234: *Left*: René Russo's own shirt and pants. Omega belt. Shoes by Joan and David. Ann Taylor, NYC. . . . *Right*: Panty stockings, Christian Dior Legwear. Shoes, Manolo Blahnik, NYC.

Page 235: Oscar de la Renta also at Nan Duskin; John Baldwin; Lillie Rubin-South & West; Lou Lattimore. Napier earrings, Lord & Taylor.

Page 236: Mary McFadden jumpsuit available end of March. Polyester satin back. Jewels by Mary McFadden. Burlington panty stockings. Shoes, Yves Saint Laurent for Schwartz & Benjamin. Saint Laurent Rive Gauche, NYC; I. Magnin.

Page 237: Mary McFadden dress available end of March. Polyester satin back.

Page 238: Beaded bracelet by Alexis Kirk. Black bangle by Dennis Higgins. Artwear, NYC; Claire Pearone. Hanes panty stockings. Claudio Rocco pumps. Delman at Bergdorf Goodman; Joseph Magnin.

Page 239: Joseph Mazer earrings. Bloomingdale's. Bracelet, Faith Porter for Antares. Calderon belt. Saks Fifth Avenue; Goldwaters.

Page 260: Kasper for Joan Leslie also at Woodward/Lothrop; Rich's; Marshall Field's; I. Magnin. Bracelets, Dennis Higgins and Cathy and Marsha for Catherine Stein.

Page 261: *Left*: Rona polyester/rayon dress and cardigan. Earrings, Red Cobra by Frank Giordano. Morris Moskowitz belt. Bracelets, Cathy and Marsha for Catherine Stein; Dennis Higgins. Andrew Geller shoes. . . . *Right*: Kasper for Joan Leslie acrylic/nylon jacket, top, and skirt. Also at Woodward/Lothrop; Hudson's. Andrew Geller shoes.

Page 262: Dayton's; Harzfeld's; Frederick & Nelson. Bracelets, Cathy and Marsha for Catherine Stein. Two bracelets at wrist, Bergdorf Goodman. Belt by Omega.

Page 263: *Left*, Jacket and skirt Ultrasuede fabric by Spring Mills. Blouse, polyester. Jacobson's; Harzfeld's; Younker-Kilpatrick; I. Magnin. Bracelet, Andrew Hatfield at Kruger Gallery, NYC. Belt by Omega. Panty stockings and Shoes, Evan-Picone. *Right*, Jacket and pants, rayon. Maud Frizon shoes.

Page 264: *Left*: Ann Peerce bracelets. Maud Frizon shoes. . . . *Right*: Bracelets, Cathy and Marsha for Catherine Stein. Colony Designs belt. Evan-Picone shoes.

Page 265: *Above left*: Diane von Furstenberg also at John Wanamaker; Robinson's, California. Earrings, Ellen Designs for Robert Originals. Ciner bracelet. Palizzio shoes. At Lord & Taylor. . . . *Above right*: M&J Savitt earrings. Calvin Klein handbag and belt. . . . *Below left*: Bracelets, Cathy and Marsha for Catherine Stein. Ruza for Elegant belt. Julianelli pumps at Balliet's. . . . *Below right*: Marchant belt. Diego Della Valle pumps.

Page 266: Albert Nipon also at Gidding-Jenny; L.S. Ayres; Sakowitz; Bullocks Wilshire. Earrings, Hartford Sterling. Bracelet, Cathy and Marsha for Catherine Stein. Belt, Ruza for Elegant. Bloomingdale's; Balliet's. *Inset Right*: Bracelets right arm, (wrist to cuff), Dennis Higgins; Cathy and Marsha for Catherine Stein; left arm, bracelet, Les Bernard.

Page 267: Abe Schrader also at Rich's; Halle's; Balliet's; Bullocks Wilshire. Earrings, Esther Gallant. Baume & Mercier watch. Ruza for Elegant belt.

Page 270: Earrings, Barbara E. Raleigh. Spring Street Enamels Gallery, NYC. Bracelets, wrist to elbow, Ann Peerce; Cathy and Marsha for Catherine Stein.

Page 271: Earrings, Barbara E. Raleigh. Spring Street Enamels Gallery, NYC. Monet bracelet. Rafael Variations for Porsche Design watch. Barry Kieselstein-Cord belt. Shoes, Vittorio Ricci, New York and Chicago.

Page 272: Kasper for Joan Leslie also at Harzfeld's; Sakowitz. Earrings and bracelet, Robin Kahn.

Page 273: Bill Kaiserman for Rafael, available March. Earrings, Carol for Eva Graham. Socks, Trimfit. Shoes, Joan & David. Ann Taylor, New York.

Page 274: Halston Sportswear, fibranne linen skirt, and "Suède 21" (Kanebo) jacket. Skirt about $136. Jacket about $400. Saks Fifth Avenue; Jacobson's; Barbara/Jean Ltd., Little Rock, AK. May D & F. Bag, Charles Jourdan. Charles Jourdan Boutiques. Burlington panty stockings. Maud Frizon pumps.

Page 277: Perry Ellis silk sweater. About $500. Henri Bendel exclusively. Silk string bikini, D.D. Duds, Brooklyn, NY. About $10. Bloomingdale's; Lingerique, Troy, MI. Earrings, Victor Carranza. Link bracelet, Hadley-Kalbe, NYC. Swirl bracelet, Bonwillum. Hanes panty stockings. Halston for Garolini pumps. I. Miller, NYC.

Pages 278–279: *Above*: Ron Leal cotton gabardine snap-front jumpsuit with polo belt. About $240. March at Hudson's; Sakowitz. Hartford Sterling earrings. Napier bracelet. Socks by Electric Sok. Shoes, Porsche Design for Customcraft. . . . *Below*: **1.** SW1 cotton sweater. . . . **2.&3.** Nylon bra by Montenapoleone. Eve Stillman silk tap pants. . . . **4.** Hanro of Switzerland cotton tank and bikini.

Page 281: Hanro of Switzerland cotton tap pant, about $10. Peress of Madison Avenue, NYC; Bullock's.

Page 282–283: 9. *Left*: Earrings by Isaac Manevitz for Ben-Amun. Bloomingdale's. *Right*: Earrings, Marieluisa Stern for Stigi. Henri Bendel. . . . **11.** Gold painted wood bracelet by Bonwillum. Stone bracelet by Joseph Mazer. . . . **12.** Earrings by Ken Begun. . . . **34.** Earrings, Isaac Manevitz for Ben-Amun. Bloomingdale's; Ultimo. Carol Ferranti finger mirror.

Page 284: *Far left*: Scarf, Paul Stuart, NYC. Bracelet, Cathy and Marsha for Catherine Stein. *Near left*: Blazer, cotton.

Page 285: *Near right*: Earrings, F.B. Durland. Bracelets, Cathy and Marsha for Catherine Stein.

Page 286: Earrings by Tim Goldsmith for Kruger Gallery, NYC. Eve France, Houston. Belt, La Bagagerie, NYC and Beverly Hills.

Page 287: *Left*: Zoran also at Linda Dresner, Troy, MI; Lina Lee, Beverly Hills. Ken Begun earrings. Belt, M.E. Designs. Henri Bendel. David Evins sandals. . . . *Right*: Camisole by Peter Hatsi-Androu for Samuel Robert. F.B. Durland earrings. Van Allen bracelets. Robinson's, California. Rosemary Peck belt. Danskin panty stockings. Charles Jourdan shoes. Charles Jourdan at Bergdorf Goodman; Neiman-Marcus.

Page 288: *Left*: Bonnie Cashin raincoat (polyester with polyurethane coating). Natural cotton sweater and "Suéde 21" (Kanebo) cream pants by Cashin Country for Russell Taylor. Bracelets, wrist to cuff: M&J Savitt; Dennis Higgins; Bonwillum. Shoes, David Evins. . . . *Inset*: Samuel Robert jacket (Ultrasuede fabric by Springs Mills), polyester crêpe de Chine camisole and polyester/silk pants. Right arm, wrist to cuff: Cathy and Marsha for Catherine Stein; Cathy and Marsha for Catherine Stein; Van Allen. Belt, Calvin Klein Belts. Left arm, wrist to cuff: Dennis Higgins; M&J Savitt; Cathy and Marsha for Catherine Stein.

Page 289: *Above*: Earrings, Tim Goldsmith for Kruger Gallery. Bracelets, from wrist to cuff: Cathy and Marsha for Catherine Stein; Ken Goldstein for LaCrasia; Shashi; Ken Goldstein for LaCrasia. . . . *Inset*: Charles Suppon for Garé polyester/cotton jacket and skirt. Earrings, Hartford Sterling. Left hand, bracelet, Ann Peerce. Right hand, Baume & Mercier Geneve watch.

Page 290: Earrings, F.B. Durland. Scarf, Paul Stuart, NYC.

Page 291: Bracelets, Van Allen.

Page 297: Gloria Sachs jacket (and skirt not shown), about $500. Saks Fifth Avenue; Kaufmann's; Jacobson's; Giorgio, Beverly Hills. Jacket, alone to order at Kaufmann's; Jacobson's; Giorgio, Beverly Hills. . . . Edina & Lena. Stewart Ross/Stone Free, NYC. Earrings, Faith Porter for Antares. . . . Suzanne Russell for Rococo. Stewart Ross/Stone Free, NYC; Maxfield Bleu, Los Angeles. Richard Charles Glassen earrings. . . . Joan Vass leg o'mutton sweater. Bergdorf Goodman; Neiman-Marcus; Dorso, Beverly Hills. Ellen Designs for Robert Originals bracelet. Watch, Rafael Variations for Porsche Design. . . . Joan Vass metallic top. Bloomingdale's; Kane's, Chicago.

Page 300: Sami full slip. Wife Mistress, NYC; Bullock's; Rafineé, Santa Rosa, CA. . . . Hanro of Switzerland top and pants. Peress of Madison Avenue, NYC; Bullock's. . . . Fernando Sanchez robe. Saks Fifth Avenue; Montaldo's; Harold, Minneapolis; Eleanor Keeshan, Los Angeles. . . . Loré pyjama. Bergdorf Goodman. . . . Fernando Sanchez pyjama. Bloomingdale's; Barbara/Jean Ltd., Little Rock, AR; Eleanor Keeshan, Los Angeles; Carol & Mary, HI. All earrings, Napier.

Photographic credits, pages 268, 269

10 DESIGNERS

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